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LUITPOLD STR. 24. BERLIN, W.  
NOVEMBER 18. 1905.

**M**AX REGER'S new symphonietta was introduced to us at the third Nikisch Philharmonic concert on Monday evening. Aside from Richard Strauss no composer in Germany is so much talked of and written about as Reger. His name is in everybody's mouth, and he has a tremendous following. His greatest admirers, however, must have been disappointed in his symphonietta, and above all in the effect it produced upon the public. For my part, I do not see that the work justifies its name, symphonietta (little symphony), for it has the regulation four movements of the symphony, and its performance requires fully forty minutes.

The greatest weakness of the work is its lack of good, pregnant themes. Reger employs snatches of themes only. He begins a melody which promises well, but he is either unable or unwilling to follow it up for more than a bar or two. Neither does he develop even this meagre apology for a theme, but instead he proceeds to modulate through fifteen different keys, more or less, and then introduces a totally different idea, which he treats in the same fragmentary way. What is it that has made the masterpieces of a Beethoven, a Mozart and a Schubert immortal? It is their inexhaustible, spontaneous flow of melody, combined, of course, with technical skill, to give it adequate expression. Every young composer has the skill nowadays, but most of them are sadly lacking in thematic invention.

Another weakness of the symphonietta is its eternal modulation, which produces in the listener a profound feeling of unrest and dissatisfaction. Reger moves in practically every key except the one designated in the signature of his piece. Then, too, the instrumentation reveals the hand of the novice, being too thick, especially in the middle voices, and lacking in variety and color.

Of the four movements, the larghetto seemed to me the most important. It is more melodious than the other three; it is of a soft and plaintive character, and it has many beauties. The violin solo which it contains would be quite effective if it were not covered up by the heavy orchestration. Though written throughout for the E string, and hence penetrating in tone quality, it could not battle against the other instruments. In workmanship the first movement reveals great skill. The scherzo, however, is too heavy and involved in the various orchestral parts, in this respect reminding one of Bruckner. The finale is such a complicated and contrapuntal work that it sounds like a mere chaos of voices, and is often wholly unintelligible. In fact, this movement completely spoils the effect of the preceding larghetto. Though admirably performed by Nikisch and his men, the work was very coldly received. A few Reger fanatics began to applaud, but they were quickly drowned out by hisses from all parts of the hall.

The program of this third Philharmonic concert was badly arranged. Following the Reger novelty came ten Lieder with orchestra accompaniment, by Gustav Mahler, and ten more dreary, tedious, pessimistic songs I never heard. True, the texts of the Lieder are, for the most part, sad and doleful, and it cannot be denied that Mahler's musical setting of them is characteristic, and that the accompaniments are well written for orchestra. For all that, however, I found them inexpressibly tiresome. They were sung by Friedrich Weidemann, of the Vienna Opera, who certainly set for himself an ungrateful task by his choice of these Mahler novelties. They, too, were not successful, and were hissed more than they were applauded. It was a relief to hear real music again in the shape of the beautiful overture to "Genoveva," by Schumann, which brought the concert to a close.

The program was opened with an excellent performance of Méhul's charming overture to "La chasse du jeune Henri."

Alexander Heinemann can look back upon ten years of activity in the musical life of Berlin. November 11 was the tenth anniversary of his first appearance here, and he celebrated the event with a "Liederabend." Heinemann is always a drawing card here, and upon this occasion his popularity was more manifest than ever. The Singakademie was sold out, even the stage being filled up to the last seat, so that the singer barely had room in which to stand. It was a very musical audience, and conspicuous among the many from the "inner circle" was a large number of singers and vocal instructors. Heinemann received an ovation. His selections were four Brahms Lieder, to wit: "Auf dem Kirchhof," "Verrat," "Ständchen" and "Unüberwindlich"; then followed three novelties, entitled "Herbstbeginn," "Die Königskinder," and "Die Mütter," by Fritz Fleck, a young



MAX REGER.

composer, of Cologne, as well as two new songs called "Frühlingsnacht" and "Der alte König," by Richard Wintzer. The other program numbers were Rudolf Buck's "Der Ritt in den Tod," Strauss' "Heimkehr," Schillings' "Juli Nacht," and three songs by Hugo Wolf, namely, "Der Scholar," "Heimweh" and "Storchensbotschaft."

Heinemann sang magnificently throughout the evening. His voice is at once soft and powerful, mellow and rich. It is an organ of great compass and power, but in spite of its immense voluminousness Heinemann never bellows. He has all colors on his palette, and one of the greatest features of his splendid singing is his beautiful pianissimo. In this he is unexcelled. Saturday he was suffering from a slight cold and could not give as much tone as usual in

forte and fortissimo. Such is the wealth of his material, that this fact was noticeable to but a few. Great enthusiasm prevailed throughout the evening. The singer was obliged to repeat several of his program numbers, and at the close of his recital he was kept singing encores for nearly half an hour.

Yssay Barmas is not only one of the busiest and most successful violin instructors in Berlin, having a large class of private pupils, besides his work as head of the violin department of the Klindworth-Scharwenka Conservatory, but he is also a soloist of high rank, and with all his teaching he finds time to keep up his own practice. Thursday evening he gave a violin recital before a full house at Bechstein Hall. His program consisted of the Corelli "La Folia," in the Leonard arrangement; Max Reger's Sonata, No. 2, for violin alone; the Beethoven G major romance, a Bach fugue for violin and piano, and the Schubert "Concertstück," in D major, which was introduced here last winter by Marteau.

The Reger sonatas for violin alone are among the best work that the young Munich composer has done. True, they are very Bach-like, both in idea and in their polyphonic application to the violin, and yet they have in them a strong personal note. The Sonata, No. 2, which was played here Thursday evening for the first time, made one forget the symphonietta of Monday evening.

Barmas was in fine form, and throughout the evening his playing was clear, lucid and convincing. Technically he was well-nigh faultless, and his tone was large, smooth and pure. The intricacies of the Reger composition afforded the artist no difficulty; he made the meaning of the work as plain as daylight. For old-style pieces like the Corelli "La Folia" Barmas has just the requisite purity of tone and style, and his technic was so clear that every note stood out in bold relief. Very interesting was the Bach fugue, which was also played here for the first time.

The same evening Felix Berber and Julius Klengel were heard at Beethoven Hall in the Brahms double concerto for violin and 'cello, accompanied by the Philharmonic Orchestra under the direction of Bernhard Stavenhagen. Berber has only recently appeared here, but the celebrated Leipsic 'cellist had not been heard in Berlin for several years.

The Brahms concerto is an interesting composition, but it is not grateful, and it lies badly for both instruments, especially for the 'cello. The artists played it from memory, and their performance was masterly. Klengel enjoys the reputation of having the greatest left hand dexterity on the 'cello of any man living. It therefore goes without saying that his rendition of the 'cello part in the Brahms work was technically flawless. His musicianship, also, was above reproach, but I was surprised at the smallness of his tone. In many of the passages one could not hear the 'cello at all. To be sure, the instrumentation of the concerto is heavy, but one could not wholly assign Klengel's lack of tone volume to that fact, for Berber's violin notes penetrated through it all. Klengel is a master 'cellist, but his tone is small.

This concert was given by Berber, whose solo selections were the Bach A minor and the Dalcroze C minor concertos. The latter work was introduced to Berlin by Marteau some years ago. Berber is an admirable violinist. I made detailed comment upon his playing after his first concert, which took place some four weeks ago. The house was filled to the last seat, and both Berber and Klengel, as well as Stavenhagen, were warmly applauded. Klengel's famous colleagues, Hekking, Hausmann and Malkin, were among the audience. We have now heard in Berlin within four weeks Popper, Hekking, Gerardy, Becker, Hausmann and Klengel—the world's six most famous 'cellists.

Among the many recurring musical entertainments which have attained enduring patronage and popularity here are the annual subscription concerts given by Florian Zajic and Heinrich Grünfeld. The first of this year's series took place in the Singakademie on Wednesday evening. With the assistance of Messrs. Diestel, Hasse, Koenecke and Espenhahn, the two artists rendered the Dvorák A minor string sextet, op. 48, for two violins, two violas, and two 'celli, and the Schubert string quintet in C major, for two violins, one viola, and two 'celli. The Dvorák work was very well played. The Schubert quintet is not one of the genial Franz's best efforts, and it was naturally not very effective in its rendering.

Hitherto both Zajic and Grünfeld have always played soli at these concerts, but Monday evening they broke with this time honored tradition. The only soloist was Clara Rahn, of Munich, who sang a group of five Brahms Lieder. She is an indifferent singer, whose voice is neither beautiful nor well trained.

At the second "Elite Concert" the assisting artists were Lady Halle, Franceschina Prevosti, Hermine Bossetti and Carl Scheidemantel. Small wonder that the large hall of the Philharmonie was packed full with four such names. Lady Halle played old works by Handel and Le Claire with



great purity of tone and finished technic. Her style is a bit old fashioned, but her playing is so perfect that it is always a pleasure to hear her. Prevosti, with two brilliantly rendered coloratura arias, scored a great success. Bossetti was a newcomer to Berlin. In songs by Wolf and in a Mozart aria she displayed a beautiful, fresh, flexible voice and a pleasing vortrag. Scheidemantel's magnificent baritone voice has lost little of its beauty and power, although his hair has turned quite gray. In three songs by Strauss he aroused great enthusiasm.

Adolf Rebner, of Frankfurt, a pupil of Hugo Heermann, has lately given two concerts at Beethoven Hall with the Philharmonic Orchestra under Scharrer. At his first concert he played the Joachim "Hungarian" and the Brahms, and at his second the Dvorák and Wieniawski concertos. Rebner is a smooth, reliable performer, being both an excellent violinist and a good musician. His technic is sure and facile, and big enough so that he can play anything. His tone is not large, but it carries well, and is pure and sympathetic. He plays with tenderness and also with élan. The difficult passages of his numbers stood out clearly, although he could have made them more effective if he had had more force in his bow. His tone sang sweetly in cantabile. What Rebner lacks in physical strength he makes up in nervous force. In spite of his frail physique, he has a great deal of vital power, and his playing is full of life. He was very well received.

The following concerts were attended by my assistant, Miss Allen. She writes:

"Three interesting old religious songs with harmonium accompaniment were rendered by Maria Berg, soprano, at her concert in the Singakademie on Monday. They were a 'Cradle Song of the Shepherds by the Manger at Bethlehem,' a quaint poem of the eighteenth century, set to an old Austrian folksong, 'O Ewigkeit,' by J. Löhner (1648), and a folksong, 'Die Seele vor der Himmelstür.' These old songs displayed genuine musical treatment and deep religious fervor in their simple, antiquated measures, and as interpreted by Fräulein Berg they were the most effective numbers of the evening. In them even more than in her Schubert, Brahms and Grieg lieder the singer used her full voice to excellent advantage, exhibiting rare musical feeling and a fine instinct for crescendo effects on single tones."

The first joint concert of Therese and Artur Schnabel, which occurred at Beethoven Hall on Tuesday, offered Beethoven and Chopin piano and Franz and Wolf vocal numbers. Madame Schnabel was not in the best of voice. Her rich tones were considerably dulled by severe indisposition, but the depth of her interpretations rendered enjoyable a performance which from the vocal standpoint was not impeccable. Her artistic feeling came into especially clear evidence in such sweet and less powerful songs as the Franz "Auf dem Meere," "Gute Nacht" and "Der Mond ist Schlafen Gegangen." As for Schnabel, he was in the best of form, and the exquisite beauty of his tone and the classic lucidity of his style were put to consummate artistic use in the Beethoven F major variations, the G major rondo, the fantasy, op. 77, and the minuet in E flat. In the Chopin barcarolle, bolero and F minor ballade I found him not quite so satisfying. Schnabel is essentially a classicist, and his renderings of Chopin lack that temperamental rush of feeling which is requisite to perfect rendering of the romantic literature. Those who can play the classics, however, are few in comparison with those who can sweep tempestuously through the morbid modern music—and it would be well if there were more pianists such as Schnabel, cool, thinking, and at the same time deep feeling artists, musicians in the best sense of the word.

Arthur van Eweyk's song recital of Friday kept within prescribed limits, and offered only songs by Schubert, Brahms and Wolf. Of these I heard only the Schubert numbers, "Das Heimweh," "Im Walde," "Todtengräbers Heimweh," "Auflösung," "Der Gondelfahrer" and "Bei dir." Even this short hearing, however, was sufficient to convince me of the splendid richness, force and unusual range of Van Eweyk's tenor voice. As to his vocal control I was more in doubt, for at times, especially in "Todtengräbers Heimweh," his tones were rough, breathy and uncertain. Such a fault, however, may have resulted from the fact that the song came very early on the program, so that the singer had not yet obtained complete mastery of voice. At all events, the strong dramatic feeling and the artistic shading which he revealed in the same song would have been a compensation for even greater technical shortcomings. The audience, which was large and representative, followed Van Eweyk's efforts with keen interest and rewarded him with hearty applause.

The same evening Clotilde Kleeberg, pianist, gave a recital at Beethoven Hall. Her program was not particularly difficult, composing as it did the Mozart C major sonata, the Beethoven F major variations, the Mendelssohn F sharp minor fantasy, the Schubert "Moments Musicaux," and numbers by Tchaikowsky, Brahms, Taubert and Moszkowski. Nevertheless, it gave her a fine opportunity of displaying her particular pianistic excellencies—lightness and beauty of touch, finish and grace of style, and delicacy of interpretation. The Mendelssohn fantasy, especially, although not powerfully played, was given with exquisite effect, and called forth long lasting applause from Kleeberg's numerous hearers.

The world famous piano house of Bechstein has suffered a severe loss in the death of Hans Bechstein, one of the three sons and heirs of the late Carl Bechstein, who have carried on the business of the concern since his death some five years ago. Although Herr Bechstein had been suffering for some years with heart and kidney trouble, his death was sudden and unexpected. He was only forty-three years old, and he had everything to live for. A very capable man, of kindly and genial disposition, he was popular and beloved of all who knew him. His untimely death is universally deplored.

Artistically and commercially the piano house of Bechstein is in no way affected by the death of even so trusted a member of its firm. The house is so thoroughly established, and the high grade of its productions is so universally known and esteemed that its status cannot be influenced by the death of any one man, no matter how important. It was not affected even by the loss of its head, Carl Bechstein himself. On the contrary, the Bechstein pianos, long since recognized as the finest made in Europe, have improved with each succeeding year, and their last concert grand is the finest one that ever left their factory. Of the two surviving brothers, Edwin and Carl Bechstein, the former is the head of the general business of the firm, and the latter is in charge of the factories. Both are men of great ability.

The much talked of Bach museum at Eisenach is at last an assured fact. The house in which the great cantor was born has now been purchased and paid for, and is about to be fixed up as a Bach museum. It will be full of old manuscripts, portraits, correspondence and all kinds of souvenirs of Bach, and it will also contain a valuable collection of musical instruments. Of special interest is the room (still in good condition) in which the great composer was born.

William A. Becker, the distinguished American pianist, of Cleveland, Ohio, has arrived in Berlin. He will make

this city his headquarters during his concert tour of Germany. Becker's first concert will take place in Vienna, and he will later appear in Munich, Dresden, Berlin, Cologne, Bielefeld and other German cities.

Margaret Melville has made remarkable progress during her year and a half of study with Leschetizky. The young Scotch-American composer-pianist has always displayed great talent for both branches of her art, but formerly she neglected her virtuosity for the benefit of her creative impulse. Not long since I heard her play, and was delighted to see how she was growing and broadening along pianistic lines. Her gifts for composition are of a high order, and to devote her whole energy to their development were very commendable, conditions favoring. In this workaday world of ours, however, we most of us have to be practical as well as inspired, and the earning capacity of young composers is nil. Miss Melville now intends to make a career as a pianist, and she certainly has bright prospects in this direction. Her technic is delightfully crisp and clean, her tone full and of fine singing quality, and her superior musicianship shows through everything she does.

Madame Galski's piano accompanist on her present American tour will be Frank La Forge, the young American, and a pupil of Leschetizky. Mr. La Forge is a native of Rockford, Ill. After finishing his studies with Leschetizky in Vienna, he settled in Berlin a year ago last September. He is an excellent teacher and has been very successful in getting a start here, which is all the more remarkable, as he had to depend entirely upon his own merits. Before leaving for America, Madame Galski heard him play, and the great diva was so charmed with his work that she at once engaged him for her American tour. Mr. La Forge will travel with Galski from January 1 to April 1, going as far as California. He will not only play the diva's accompaniments, but he will also be heard in solo in most of her concerts.

Like most young musicians, Mr. La Forge composes, and Galski will sing three of his songs on her tour. The text of one of these, called "Schlupfwinkel," was written expressly for La Forge by the Princess Gabriele Wrede, of Vienna. The other two are called "I Love Thee" and "Wiegenlied."

After the tour Mr. La Forge will return to Berlin and resume his teaching. Next season he will give a concert here.

Walther Meyrowitz is having great success as a teacher of harmony and composition. He is one of the few harmony teachers who know how to make their subject interesting and to arouse the enthusiasm of their pupils.

Meyrowitz is also a gifted young composer. At a concert in Köslin last Wednesday, given by Elsa Ruegger, cellist; Artur Schnabel, pianist; Lisa Meyrowitz, vocalist, and Walther Meyrowitz, accompanist, three new works of his were rendered with great success. These were a ballad from the fairy opera, "Rautendelein," "Auf Mondschimmer" and "Sicheres Merkmal." In commenting upon five of Meyrowitz's new songs, which have just appeared, the Allgemeine Musik-Zeitung says:

"Compared with his earlier songs these new Lieder from the pen of Walther Meyrowitz reveal notable progress. The best of them seems to me to be 'Raub,' which, with its interesting harmonies and brilliant climax, will always be sure of its effect. Then, too, 'Schlichteweise, Märchenkunde' is personal, and of touching simplicity of conception. 'Stosseufzer' is short and bright and well adapted for use as an encore. 'Kalt und Schneidend Weht der Wind' is harmonically and thematically not so interesting, but in Lied we have a characteristic delineation of mood."

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The new Berlin Comic Opera will open officially tonight. Last evening a performance of "Hoffmann's Erzählungen" was given before an invited audience. Director Hans Gregor intends above all to cultivate a good ensemble, and for this praiseworthy undertaking he deserves great encouragement. Last night a distinguished audience assembled, comprising the leading musical, literary and critical lights of the city. The performance was excellent and the new overture promises to be a success, at least from the artistic standpoint.

The complete concert and opera list of the week is as follows:

#### SUNDAY, NOVEMBER 12.

Bechstein Hall—Euse Gran, vocal; Margarete and Carl Schaeffer, violin and piano.

Beethoven Hall—Holländische Trio.

Philharmonie—Matinee, Nikisch, symphony rehearsal, soloist,

Friedrich Weidemann, vocal; evening, Philharmonie "Pop."

Royal Opera—"The Magic Flute."

West Side Opera—"Die Fledermaus."

#### MONDAY, NOVEMBER 13.

Bechstein Hall—Marianne Heinemann, piano.

Beethoven Hall—Elizabeth Houben, vocal.

Philharmonie—Nikisch Philharmonic Concert; soloist, Friedrich Weidemann, vocal.

Singakademie—Maria Berg, vocal.

Royal Opera—"The Meistersinger."

West Side Opera—"La Traviata."

#### TUESDAY, NOVEMBER 14.

Bechstein Hall—Concert of compositions by G. Jenner.

Beethoven Hall—Therese and Artur Schnabel, vocal, and piano.

Philharmonie—Large hall, Philharmonic "Pop"; small hall, Robert Kothé, vocal.

Singakademie—Euse Schünemann, piano.

Royal Opera—"Manon."

West Side Opera—"Undine."

#### WEDNESDAY, NOVEMBER 15.

Bechstein Hall—Fanni Merten, piano; Alfred Hamberg, vocal.

Beethoven Hall—Lula Myas-Gmeiner, vocal.

Philharmonie—Large hall, Philharmonic "Pop"; small hall, Agathe and Max Rosé, vocal.

Singakademie—Florian Zajic, violin; Heinrich Grünfeld, cello.

Royal Opera—"Marriage Against Will."

West Side Opera—"Fedora."

#### THURSDAY, NOVEMBER 16.

Bechstein Hall—Ysay Barbas, violin.

Beethoven Hall—Felix Berber, violin, with Philharmonic Orchestra.

Singakademie—"Harmonie," Singing Union.

Royal Opera—"The Black Domino."

West Side Opera—"The Gipsy Baron."

#### FRIDAY, NOVEMBER 17.

Bechstein Hall—Arthur van Eweyck, vocal.

Beethoven Hall—Clotilde Kleberg, piano.

Philharmonie—Large hall, Elite Concert; Lady Hallé, violin;

Franceschina Prevosti and Hermine Bosetti, vocal; Karl Scheide-

mante; small hall, Nagy Géza, piano.

Singakademie—Maja Gloersen-Huitfeldt and Manbild Rasmussen,

vocal.

Royal Opera—"Aida."

West Side Opera—"The Merry Wives of Windsor."

#### SATURDAY, NOVEMBER 18.

Bechstein Hall—Concert of compositions by Max Reger.

Beethoven Hall—Antonia Dolores, vocal.

Singakademie—Jeanie Buchanan, piano, with Philharmonic Or-

chestra.

Royal Opera—"Mignon."

West Side Opera—"Opernball."

Geraldine Farrar has been engaged to sing in Monte

Carlo from February 1 to March 18. She will sing among

other things, the role of Elisabeth in "Tannhäuser." From April 12 till May 1 she will sing in Paris with the Monte Carlo ensemble. From May 1 to June 1 she will sing in Stockholm, so that Berlin will hear little of her after February 1.

ARTHUR M. ABELL.

#### The Versatility of Maria Speet.

THE broadening effects of the dramatic training undergone by Madame Speet, the eminent vocal teacher of Berlin, are visible in almost every branch of her pedagogic work. In her position as teacher of the speaking art at the Amsterdam Theatre School, one of Madame Speet's chief problems was to instruct her pupils how to speak so that their voices would carry to the uttermost corner of a large auditorium. This same far carrying quality of voice is one of the points which critics first notice and expressly commend in the singing of Madame Speet's vocal pupils. As a teacher of artistic speaking Madame Speet was forced to master and to efficiently teach the technic of lips, throat and tongue in clear and correct consonant and vowel emission. This same quality of distinct enunciation is also one of the most characteristic traits in the singing of those who have worked under Madame Speet's guidance.

Furthermore, and not of least importance, in her thorough study of the dramatic art, Madame Speet became cognizant of the effective and legitimate means of interpreting an idea to its fullest by the aid of facial expression, attitude and seeming intensity of feeling. And again, this same characteristic of exceptionally dramatic delivery has likewise been observed and highly praised in the singers who have come within the genial circle of Madame Speet's influence.

It is not often that a vocal teacher of singing can enter so many branches of efficient service, and it is therefore not surprising that the singing of Madame Speet's pupils should stand out prominently, distinguished for its all round finish.

#### Carl's Organ Recital.

AN organ recital by William C. Carl was the magnet that attracted an umbrella armed, mackintosh and rubber clad host of music lovers that filled the "Old First" Presbyterian Church Tuesday evening of last week, despite the rain. Mr. Carl was assisted by Kathrin Hilke, soprano, and Albert Gregorowich Janpolski, baritone. The "Praeludium" in E flat, by Bach, and César Franck's "Chorale" in E major were Mr. Carl's opening selections. These were followed with a new composition by Herbert Botting, entitled "Caprice," in B flat. They were beautifully played in the customary Carl style that makes just such organ selections a genuine treat.

Miss Hilke sang the aria, "Let the Bright Seraphim," from Handel's "Samson," in a reverent manner that enhanced its churchly spirit without detracting from her rich voice.

Mr. Janpolski's splendid interpretation of the Dvorák and Rachmaninoff numbers were really delightful, as these songs have been seldom heard here, and they were particularly suited to his voice and method.

Mr. Carl finished this well chosen program with Guilmant's "Grand Chorus," which, with its rollicking, light

hearted strains, sent the audience home in good humor and apparently much pleased with the feast of music.

The program in full was as follows:

Praeludium in E flat.....Johann Sebastian Bach  
Chorale in E major.....César Franck  
Caprice in B flat (New).....Herbert Botting  
Aria, Let the Bright Seraphim (Samson).....G. F. Handel  
Kathrin Hilke.

Suite Gothique (Dedicated to Mr. Carl).....Léon Boellmann

Introduction—Choral—Menuet Gothique—Prière à Notre Dame—  
Finale.

Songs—

Babylon.....Antonin Dvorák  
The Wilderness.....Bas. Kalinnikow  
Awakening of Spring.....Rachmaninoff

Albert Gregorowich Janpolski.

Barcarole in A flat.....Edwin H. Lemare

Toccata in F major (New).....Thomas J. Crawford

Grand Chorus in D major (Alla Handel).....Alexandre Guilmant

Last evening Mr. Carl presented selections from "Parsifal," by Richard Wagner, assisted by Effie Stewart, soprano; George W. Jenkins, tenor; Andreas Schneider, baritone; Wesley Weyman, pianist, and Max Nickell, the bells.

The bells are from King's Chapel, Boston. The analytical notes were given by the Rev. Dr. Howard Duffield.

#### Women's String Orchestra Concert.

TONIGHT (December 6) the Women's String Orchestra Society will open its tenth season with a concert at Mendelssohn Hall. The program follows:

Sinfonietta, op. 28.....Gustav Jensen

I. Allegro, Un poco agitato.

II. Intermezzo, Allegretto delicatessa.

III. Larghetto, Ma non troppo.

IV. Finale, Allegro energico.

Songs—

Henry the Fowler.....Loewe

Liebestraum.....Liszt

Phidyle.....Duparc

Barcarolle.....Bemberg

Francis Rogers.

Wiegenlied, op. 7.....Mathilde Wurm

Kleiner Walzer.....Teresa Carreño

(Adapted by Richard Hoffmann.)

Minuetto.....Boltoni

Abendruhe, song without words, op. 41.....Kuehn

(String Orchestra and Harp.)

Violin Solos—

Romance.....Wieniawski

Spanish Dances.....Rehfeld

Mrs. Becker.

Songs—

The Plague of Love.....Dr. Arne

Cato's Advice.....Bruno Huhn

(Eighteenth Century Drinking Song.)

Trottin' to the Fair.....Irish Ditty

Health to King Charles.....Boott

Francis Rogers.

Idyllen, op. 105.....Blasner

I. Mullerin träumt, Allegro grazioso.

II. Morgenstüden, Andante.

III. Neckerei, Allegro vivace.

#### Another Musical Tour.

(From the New York Evening Sun.)

CARL HEINRICH HORIX, of Heilbronn, Germany, has a noble ambition. Accompanied by a band of Alpine guides he has gone to India, bent on playing "Die Wacht am Rhine" on his piccolo on the summit of Mount Everest, the highest peak of the Himalayas.



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## HOTEL CECIL, LONDON.

November 22, 1905.

**T**HE second symphony concert of the Queen's Hall Orchestra, which took place Saturday, must be described as a triumph for Kreisler. Before the concert began every seat in the house was sold, and it is certain that this was largely due to the fact that the violinist was to play two concertos. It also proved that a program of the most "classical" description will attract a big audience, provided that the performance itself is of the first order.

And everything Saturday was played with the utmost finish and artistic perfection. The orchestra exhibited the greatest possible refinement in the two Mozart overtures, those to "Le Nozze di Figaro" and "Don Giovanni." Mr. Wood conducts Mozart much better than he does Beethoven, for his reading of the "Eroica" at the end of the concert was scarcely a satisfactory one. He always seems to over-sentimentalize the slow movements in Beethoven, and he did so again Saturday, with rather unhappy effects.

The feature of the afternoon was, of course, Kreisler's playing in the Mozart concerto in A major. Kreisler enters more thoroughly into the spirit of eighteenth century music than any other player I know. The bewitching tone, the delicacy of expression, and the perfect unity of performance he exhibited in this concerto were wonderful. It made me realize to the full the beauties of this gem of musical art, many passages in which strike one as peculiarly modern in spirit even after the lapse of more than a century.

The Viotti concerto, which Kreisler had "resurrected" for this occasion, proved something of a disappointment. It has all the old fashioned trivialities of expression and thought, with none of the genius that, as in Mozart's case, makes us forget the often superficial musical idioms of those days. But Kreisler played it with loving care, and at least the concerto served the useful purpose of giving him another opportunity of displaying his incomparable art.

Mischa Elman commences his German tour on December 7, and he will play under Nikisch at a Gewandhaus concert at Leipzig on the 13th. After his performance a few nights ago at the Royal Amateur Orchestral Society

concert at Queen's Hall, he was presented with a gold watch and chain by the society. The boy received a wonderful ovation at the Covent Garden Opera concert last Sunday night.

The London Symphony Orchestra is giving some very interesting Saturday afternoon concerts at the Crystal Palace just now. Next Saturday a new concert overture by Landon Ronald figures in the program, the whole of which will be directed by the composer. The following Saturday Walter Hedgecock will conduct, and he has chosen for his chief item Dvorak's beautiful (and much neglected) cantata, "The Spectre's Bride," in which the Crystal Palace choir will take part.

The last concert, on December 16, will witness the first London performance of a new symphonic poem, "St. Georges," by M. Georges Dorlay, a composer whom I confess to be unknown to me.

The program of tomorrow's symphony concert of the London Symphony Orchestra includes Brahms' C minor symphony, Strauss' "Don Juan," and the "Siegfried Idyll." Peter Raabe, the conductor, makes his London debut on this occasion. He has won renown as a director of the famous Kaim Concerts at Munich, and is still quite a young man, being only thirty-three years of age.

The event of last week at Covent Garden was the debut of Signor Battistini, who appeared as Rigoletto Wednesday evening. He is a singer of great gifts and such an impression did his performance create that I hear he is to be engaged for the "grand" season next year. His voice, now at the zenith of its power, is remarkably rich in its

quality and naturally dramatic in its effect; also, Signor Battistini is an actor of great skill, who knows exactly how to heighten the music he is singing by gesture and action. His rendering of the familiar scene at the close of the third act created such a furore that nothing would satisfy the audience but its repetition.

His appearance tomorrow night in "Don Giovanni" is being eagerly anticipated. The three prime donne of the occasion will be Mmes. Strakosch, Glibert-Lejeune and Clamenti, and Signor Didur is to sing the part of Leporello. The opera will be repeated on Saturday evening.

Last night "Faust" was sung in Italian, Melba, Signori Zanatello and Battistini taking the chief roles. The last named made the best Valentine Covent Garden has seen for many a day.

I have already heard one or two details of next year's opera season. "Der Fliegende Holländer" will be among the Wagner performances under Richter, with Fräulein Destinn as Senta, one of her greatest parts. Fräulein Destinn may also appear in "La Tosca." It is said, too, that Peter Cornelius' "Barber of Bagdad" will be given under Richter. One of the novelties will be Giordano's "Siberia," which was to have been mounted this autumn.

Karl Klein achieved a genuine and deserved success at his debut at Queen's Hall last Tuesday evening. He is a young violinist of very marked gifts, and he possesses something rarer still—a certain individuality of his own. Ysaye should feel proud of his pupil, one of the best he has ever had, I should think. What pleased me most about Klein's playing was its graceful charm and delicacy of finish, and the romantic spirit which he reproduced so faithfully from the works in which he was heard. This latter characteristic was most noticeable in the Tchaikowsky concerto, the exquisite phrases of the canzonetta were most tenderly handled by the player, the tone which he produced being of a high order of beauty.

Again, in Lalo's piquant "Symphonie Espagnole," Mr. Klein was at his best, the scherzando being particularly well played, in dainty and irresistible fashion. His other solos, also admirably rendered, were the Wilhelmj arrangement of the Bach aria in G and Wieniawski's "Polonaise Brillante." To sum up, Mr. Klein is already a finished artist in style and technic and accuracy of intonation. He should do big things in future. I ought to add that Mr. Wood and his orchestra accompanied the soloist in a perfect manner.

Richard Buhlig's recital last Tuesday week at Aeolian Hall, confirmed the impression that he is a pianist of uncommon gifts, certainly one of the best of the newcomers of recent years. That he is concerned equally with

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the intellectual and the romantic side of his art is evident, for he was as successful in Bach and Beethoven items as in the Chopin pieces he played. The latter were very finely interpreted, especially the familiar B flat minor sonata, of which Mr. Buhlig presented a noble rendering, full of dignified sentiment.

I am able to announce (exclusively in THE MUSICAL COURIER) that the London Symphony Orchestra directors will give a special series of three Nikisch concerts next year, after their series of symphony concerts is ended. The dates are not quite settled, but Nikisch has definitely promised to conduct, and in a few days I shall be able to give the full details of the programs.

Possibly it was the fog (which has commenced early this year in London) which had slightly affected Charles Clark's voice, for at his recital yesterday afternoon at Aeolian Hall I thought he was scarcely in his best form. He sang magnificently, of course, for he always does, and again fascinated his audience by his wonderful artistic powers. Mr. Clark's singing of Brahms' "Verrath" and "Ständchen" will always rank in my mind as two of the finest examples of lieder singing I have ever heard. The artist's favorite little song, Cuvillier's "Celle que Nous Aimons," again figured in the program and was rapturously received.

The St. Petersburg Quartet were not able to play here last night, as they originally intended, for while they were in Berlin they received news from Russia which made it advisable for them to hurry home and look after their families.

Mark Hambourg's competition for a piano piece proved such a success last year that he has decided to hold another this year. The prizes will be £25, £10 and £5. Composers must be British born and the work is to be one which takes not longer than fifteen minutes to perform. There will be six judges—two critics, two pianists and two composers, and those already announced to officiate are Mr. Shedlock, Percy Pitt and Fanny Davies.

I have heard much of Ruth Clarkson, the young Chicago violinist, who is to make her debut to-night at Queen's Hall. She is a Londoner by birth and was originally a student at the Royal Academy of Music until two years ago, when she went to America to continue her studies with Emile Sauret. Miss Clarkson is to be assisted by the Queen's Hall orchestra, and her program includes an "Élégie et Rondo" by Sauret.

Victor Maurel gives a recital at Bechstein Hall Friday afternoon. A pupil of his, Mrs. Robert Menzies, of whom I hear the most glowing reports, will assist him.

I can only deal briefly with some of the concerts that have taken place during the past few days. Last Wednesday evening, at Bechstein Hall, Percy Grainger, the clever young Australian pianist, played through an interesting

program with a fair amount of success. Debussy's "Pagodes" proved a charming item.

Another pianist, heard on the following day at the same hall, was Frank Merrick, a young Bristol pianist, who has been studying lately with Leschetitzky. He plays in a thoughtful if not very brilliant manner, and his best efforts were Beethoven's "Appassionata" sonata and Schumann's "Humoreske."

Marié Altona, who gave a vocal recital Thursday afternoon at the above hall, presented a very varied program, the most interesting item of which was a charming "Romance" from Ciléa's opera, "La Tilda." One would like very much to hear the whole opera.

Susan Strong had an enthusiastic audience at her farewell recital on Friday. The singer was in fine voice, and gave Beethoven's setting of "Der Erlkönig," Liszt's "Oh, Quand je Dors" and three songs by F. Korby, among others.

Elsa Wagner, the young pupil of Joachim, who appeared on the same day, plays in good style and taste. Her program included Tartini's concerto in D minor and the Grieg G major sonata for piano and violin.

Esther Palliser, who has been absent from London for a long time, gave a recital on Saturday, singing lieder by Strauss, Wolf, Mozart and other composers.

The Joachim Quartet is with us again to give the whole of the sixteen Beethoven quartets in five concerts. It is not necessary to speak in detail of the performances, the first of which took place at Bechstein Hall on Monday night, the F major (op. 18, No. 1), the second "Rasoumowsky" and the E flat major (op. 127) being the quartets played.

Of Albert Spalding's debut at Queen's Hall yesterday afternoon I will write at length in my next letter. C.

#### KUBELIK AND HIS MUFF.

(From the New York Evening Journal.)

THE nervous little Bohemian violinist stood on the deck of the ship that was bringing him into New York harbor, and the reporters who were talking to him noticed that his hands were tucked into a muff. In this country muffs are not generally carried by men, and the reporters wondered if the furry roll they saw was one of the various affectations which foreign young persons of genius display as a means of attracting attention. But presently the artist became interested in something he was saying and began to talk with one of his hands. Not content, as most Americans are, with expressing himself merely with his vocal organs, he drew four slim, muscular fingers and a long, sinewy thumb from the folds of the muff and employed them to interpret his rapid thoughts. Then the reporters saw why he carried the muff. It was to protect those remarkable hands—the tools of his art that he had

spent long years in training to do the work of his musical mind. Whenever the wind blew up sharp and cold, and the exposed hand would begin to grow numb, it would dive back into the muff as a weasel ducks into a crack. As more thoughts clamored for expression, and the tongue, unused to English, could not keep up with them, out would jump the other hand and take charge of its share of the talk for a while. Then along came another gust of cold wind, and the second hand went back nimbly into its warm hiding place.

The people to whom this soulful little violinist is going to play will look upon his muff as a highly ornamental folly, which has nothing much to do with his music, like the long curly hair that Paderewski carries or the melodramatic whiskers that adorn some of the great singers at the Metropolitan Opera House. But the muff is not carried for advertising purposes. It permits the violinist to indulge in two luxuries—protection for his hands and the opportunity to talk as much as he likes. Pockets would be too clumsy to hide the tools of the musician's trade away from the cold winds. He could never pop them in and out of pockets as he can in and out of a muff. And the muff is warmer, and, therefore, a safer place to store them when the cold is very keen, and the joints that should always be well oiled and limber might stiffen and crack.

The great artist, whether he paints pictures, sings operas or plays on musical instruments, has to take the best of care of his gifts or he soon ceases to be great. If his gift happens to be a voice he must go about with his throat muffled up like a baby with croup. If it is his hands, the lithe, pliable servants of an artistic brain, he is wise in keeping them stowed in a muff. The first step toward greatness in any line of usefulness is finding out what you can do better than anything else, and what are the talents which enable you to do it. The second is cultivating those talents, and keeping them from being impaired. The weaver must cultivate his thumb, and allow nothing to mar its usefulness. In cutting up live human beings, the surgeon requires steady nerves and carefully trained fingers, and as soon as he allows a bad habit to render the one unsteady and the other disobedient, he loses his reputation as a surgeon and probably kills a good many patients while he is doing it. But it is very hard for the person who follows no calling requiring high manual skill to learn to take care of his talents. It does not occur to him that the proper care of his brain is just as important to him as the care of the hands is to the violinist or the surgeon. Nor is it apparent that the stomach, the teeth, the nerves, the muscles, must all be in good working order to enable your brain to do its best. You cannot put a muff on your teeth, nor on your nerves, but you can protect both of them from whiskey, from tobacco and from the dissipation and loss of sleep that will soon wreck all the delicate machinery of your body. Nearly every man begins the world with a fair set of apparatus for working and thinking. Learn to use your brains to protect them as our nervous little friend the violinist uses his muff to protect his hands, and you will get better results, both in the quality and the quantity of your output.

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PARIS, NOVEMBER 20, 1905.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

THE weather in this otherwise so beautiful ville has been anything but agreeable and welcome since my return from America. Received here in a drenching rain, with leaden skies of darkest hue and an atmosphere raw and chilly to a degree, I have naturally longed for a return of those splendid October days of New York and Washington, as I have many a time yearned for the blue skies of Italy. At present a snow storm is raging without, having made its debut on Saturday last, while within there is brain racking how to keep warm and comfortable—for the overheated apartments and office buildings of 70 to 90 degrees Fahrenheit so often found in the United States are unknown here, where 50 to 60 degrees are the usual temperatures encountered. While festivities of "house warming" are frequently celebrated, such luxuries as "house heating" are little known and less practiced in Latin countries.

If certain comforts and necessities so much missed by the English and American residents of Paris could be introduced and appreciated by the French, how much more attractive and ideal a place this charming spot of "la belle France" would be!

The big Sunday afternoon orchestral concerts are all resumed for the season; many fashionable afternoon musicales and teas in the grand salons of Paris already announced and actually begun, while evening concerts are getting into swing.

Tomorrow evening, Tuesday, will inaugurate the first of a most interesting series of concerts, to be given by the Société Philharmonique, presenting in the first program Marie Brema, the lieder singer, and the Dessau String Quartet, of Berlin. Following this, regularly on Tuesdays during the winter, will appear: The Vocal Quartet (Mmes. Dalcroze, Gay, and MM. Plamondon, Frölich), and the Meininger Trio (piano, clarinet, violoncello). Mme. Faliero-Dalcroze, Jacques Thibaud and Lucien Wurmser. Dr. Wüllner, Jeanne Diot and M. Slivinski. Charles W. Clark, Alfred Cortot and the Quatuor de Paris. Mark Hambourg and Fritz Kreisler. Mme. Boyé-Jensen and the Rotterdamsche Trio. R. Plamondon and the Quatuor de Paris (in sextets and quintets). Mme. Myax-Gmeiner and the Société des Instruments à Vent. The Quatuor Heermann-Becker and Mme. Gaetane Vicq, MM. Sistermans and Pablo Casals. Tilly Koenen and the Quatuor Rosé. Mme. J. Culp-Merten and the Rosé Quartet. Mlle. Lindsay and the Quatuor Tchèque. The Quatuor Schörg and the Quatuor de Paris (in octets and quartets).

This series of fifteen concerts will be succeeded by a little Beethoven festival, during which the Joachim Quartet will perform all of the master's string quartets.

These Philharmonique concerts are managed by MM. Rey and de Morsier, of the Société Musicale, the director of which is Gabriel Astruc.

Yesterday afternoon Ed. Colonne continued his Beethoven cycle at the Theater du Châtelet, offering his patrons the fourth and the fifth symphonies of the Bonn master,

the latter work a great favorite here as everywhere. Between these were heard fragments from the "Ruins of Athens," in which Charles Clark appeared to very good advantage. In his solo work, the "Hymn to Apollo," as in the duet with Madame Auguez de Montalant, the popular American baritone sang well and scored a good round of applause. The "Chorus of the Dervishes" was also given.

To Mr. Burgstaller, the German tenor, were allotted several soli—the "Love Song," from the "Valkyrie," and the Narrative of the Grail, "Lohengrin"; also the half dozen songs, "An die ferne Geliebte," of Beethoven—in all of which he acquitted himself well. Madame Roger-Miclos, the brilliant pianist, gave a first performance of an "Allegro Appassionata" for piano and orchestra, a new work, if such it may be termed, by Saint-Saëns. The work was well received, for the performance of which the distinguished pianist was much admired.

At the Lamoureux concert Director Camille Chevillard presented a varied program of music not commonly heard, including the E flat symphony of Schumann; "Diane et Actéon," cantata for solo voice (Madame Mellot-Joubert) and orchestra by Rameau (first performance at these concerts); overture to the "Meistersinger"; "Sauge fleurie," legend for orchestra, by Vincent d'Indy; a first hearing of César Franck's nocturne, melody orchestrated by Guy Ropartz, poem by L. de Fourcaud and sang by Madame Mellot-Joubert; "L'Apprenti sorcier," scherzo for orchestra (after Goethe's ballad), by P. Dukas; concluding with the Kermesse (first time), from the "Tableaux romands" of Jacques Dalcroze.

In the evening the Vitti Academy attracted the usually large congregation of musical and art students to enjoy a program of song and instrumental performance, by Miss Loeffler and Mr. Laurent.

The writer would be glad to receive for THE MUSICAL COURIER, the names and addresses of all music students coming to Paris.

The Bach Society will include in their first concert of the season next Wednesday night the two concertos for three pianos, executed by MM. Diemer, L. Lévy, and Casella. This will be the first performance of these compositions in Paris. M. G. Bret is the director of the "Société J. S. Bach."

M. et Mme. Jean de Reszké gave a dinner during the past week in honor of Mme. Adelina Patti, attended by many distinguished people all enthusiastic admirers of the diva. After the dinner, la Patti, accompanied by Reynaldo Hahn, delighted the guests with an aria from Mozart, melodies by Corti, Lotti, and in a duet from "Romeo and Juliet," assisted by the master of the house. The hostess, Mme. Jean de Reszké, contributed several songs by R. Hahn, the author presiding at the piano.

Francis Thomé has written some successful music to the drama "L'Édipe à Colone," now playing at the Porte-Saint-Martin Theatre. The "Song of the Young Greeks" and the "Lamento" were especially liked, under the direction of the composer.

The long list of singers engaged during the season of opera at Nice contains, among many others, the names of

Mlle. Bréval, Marguerite Carré, Mlle. Cavallieri, Mlle. Cesbron, Mlle. Gay, Mme. Héglon, Mlle. Landouzy, Mlle. Litvinne, Marié de l'Isle, Mme. Wvns, Mlle. Mastio; MM. Delmas, Fugère, Renaud, Saléza, Seveilhac as visiting artists, while the regular, or stock company, is a very complete one. The orchestra is to number seventy-five performers, under the direction of M. Dobbelaër.

At his last sonata recital, given in the Salle Pleyel, M. Risler performed these pleasing four: Op. 26, in A flat; op. 27, No. 1 (Quasi Fantasia), in E flat; same op., No. 2 ("Moonlight"), in C sharp minor; op. 28 (Pastorale), in D.

The gala performance at the Opéra, to be given on Thursday night in honor of His Majesty the King of Portugal, will comprise the overture to "Freischütz"; the second scene of Act II. from the opera "Freischütz" (MM. Rousselière, Delmas, Dénoyé), orchestral conductor, M. Taffanel; "Dances Grecques" (Mlles. Sandrini, Violat, G. Couat, voice M. Bartet); orchestra under Paul Vidal; "Armide," Act II. (Mlles. L. Bréval, Alice Verlet, MM. Affre, Noté, Cabillot); ballet of the "Cid" (Mlle. Zambelli and the entire corps du ballet); orchestra conducted by Ed. Mangin.

At the Opéra this year's Conservatoire prize winner, Mlle. Chénal, is studying the part of Brunnhilde in "Sigurd," in which rôle she is to make her appearance during the early part of December.

This week's performances at the National Academy of music, otherwise the Opéra, are: Monday, "Salammbô"; Wednesday, "Tannhäuser"; Thursday, gala night for the King of Portugal; Friday, "Samson et Dalila" and "La Maladetta."

Performances at the Opéra Comique for the week are: Monday, "Grisélidis"; Tuesday and Friday, "Miarka"; Wednesday, "Louise"; Thursday, "Carmen," with Charlotte Wvns for the first time in the title rôle at the Comique; Saturday, "Le Barbier de Séville."

One of the leading daily papers of Paris, priding itself on this city's theatrical activity, announces rather high-chestily, diaphanically well supported, that in spite of bad weather the other evening, the receipts had been "grand Parisian successes" at the following playhouses: The Comédie Française, "Le Duel," 7,540 frs.; Opéra Comique, "Miarka," 9,622 frs. and 88 (?) centimes; Odéon, "L'Arlesienne," 5,400 frs.; Gymnase, "La Rafale," 7,400 frs.; Gaité "Les Oberlé," climbing to a figure slightly above 5,000 frs. Divide these sums by five—and let American managers marvel at the stupendous outcome, or rather, income, of box office receipts in this amusement loving city on the banks of the Seine!

The Association of Artist Musicians, founded by Baron Taylor, will celebrate this year according to custom, the fête of "Saint Cecilia," performing at the Church of Saint Eustache a program of music, including the "Messe Solonelle" of César Franck, under direction of Camille Chevillard. The soloists will be MM. Dubois and Nivette (of the Opéra) and the soprani of Saint Ambroise. At the offertoire MM. Capet, Tournet, Bailly and L. Hasselmans will render the adagio of Beethoven's tenth quartet. Henri Daller, the organist, will add the final symphonique in B flat of César Franck.

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TOUR NOW BOOKING

Direction of J. E. FRANCKE



Charles W. Clark, the successful American baritone, is booked to sing in London, November 21 and 29, two recitals; and at the Broadwood concerts, November 30, December 2 and 13. He will also sing in Berlin, December 8, at the "Elite" and at the Philharmonic concert; and later, December 17, giving a Liederabend at Bechstein Hall. Returning to Paris, Clark will be heard here on the 19th at the Philharmonique.

Ellen Beach Yaw, who, since her operatic debut in Italy, is known as Elena Elvanna, has received a proposition to make a concert tournee of the United States and immediately telegraphed her acceptance. Miss Yaw has been living in Europe during the last seven years and as Elena Elvanna she will be heard for the first time in America in the spring of next year.

Grace Whistler Misick, who sang so successfully a week ago at the Students' Reunion in the Vitti Academy, is engaged as solo contralto of the American Church, where her beautiful singing each Sunday morning gives great satisfaction and pleasure to the large congregation. Madame Misick is shortly to give a song recital here, when she will undoubtedly attract a full and appreciative house.

At the second Friday afternoon musicale of Mme. John Jacob Hoff, at her sumptuous home in the Avenue du Bois de Boulogne, a fine program was splendidly interpreted by Minnie Tracey, soprano; Hélène Zielinska, harpist, and Georges Enesco, composer and accompanist. Miss Tracey was in splendid form and sang beautifully several groups of songs from Schubert, Stradella, Haydn, Chopin, Richard Strauss, Zelenski, Sigurd Lie, Rameau, Enesco and Liszt. Her delivery of "My Mother Bids Me Bind My Hair" and Chopin's "Pour Toi Seul" were extremely pretty and delicate in conception; so, too, the Strauss, Rameau and Enesco selections, while the Liszt "Lorelei" was varied and effective. Mlle. Zielinska won many admirers by her neat technique and sympathetic style of performance. M. Enesco proved himself a good song writer and a most musicianly accompanist. This gentleman is also a fine violinist, for which accomplishment he is perhaps best known.

Mme. Hoff enjoys a reputation as a lover of music and for being a most amiable hostess.

Among those present were: Mrs. McCormick (wife of the American Ambassador), Consul-General F. H. Mason and Mrs. Mason, Marquise de Fresnoy, Countess Rodellie de Porzie, Countess de la Jonquière, Baron and Baroness Fredericks, Baroness de Neufville, M. et Mme. Hardy-Thé, Mrs. E. N. Gibbs, Mrs. Hershey-Eddy, Mrs. Weatherbee, Countess Coitlogon, Mrs. Burden-Harrison, Mme. Robert Demachy, Mrs. T. W. Cridler, Mrs. Taber, Miss Taber, Lady Lange, Mme. Mercier, Baroness de Heckeren, Mme. d'Aubigné, M. Boutel de Mouvels, Georges Enesco, Léon Moreau, Mr. Nelson, Miles Carey, Miss Carey, Mr. Bisbing, F. A. Bridgman. Countess de la Jonquière and Mrs. Hilton presided at the table.

S. H. Brown, the new tenor of the American Church choir, is a pupil of Frank King Clark, the well known voice teacher of Paris.

DELMA-HEIDE.

#### HANS KRONOLD IN ST. LOUIS.

St. Louis, November 28, 1905.

HANS KRONOLD, the 'cellist, from New York, was the soloist at the first concert of the St. Louis Apollo Club, given at the Odeon Theatre before an audience of 2,000. Gerardy and Anton Hekking are some of the other 'cellists who have played at the Apollo concerts.

Mr. Kronold performed the Goltermann concerto in A minor and was compelled to respond with an encore. In the second part he played three solos: elegie by Van Goens, a rondo by Boccherini, and "Spinnlied" by Popper. After this group of pieces Kronold was called out six times, and the ovation continued until the artist added another number. Mr. Kronold duplicates his success everywhere.

#### Marie Nichols in the South.

MARIE NICHOLS continues to meet with favor in the South. November 29 the violinist played with success in Marion, Ala., while the latter part of the week she filled engagements in Columbus, Miss., and Laurel, Miss. Later in the season Miss Nichols will make a joint tour of the West and South with Elsa Ruegger, the Belgian 'cellist.

### ANTON HEKKING'S JUBILEE.

AS told in THE MUSICAL COURIER (Berlin letter) not long ago, Anton Hekking, the famous 'cellist, recently celebrated the anniversary of his twenty-fifth year of musical activity in the German capital. Following is an excerpt from the Berlin Continental Herald, containing a description of the jubilee, and a transcript of the speech made on that occasion in German, by THE MUSICAL COURIER representative in Berlin, Arthur M. Abell:

The twenty-fifth jubilee of Anton Hekking's Berlin career was celebrated Thursday evening of last week by his friends and admirers in a royal manner—first with a concert and then a banquet in the 'Kaiserhof,' at which covers were laid for over sixty. Among the guests were a number of distinguished artists, while the press was also duly represented. A. M. Abell, of THE COURIER, made a most felicitous speech, reviewing Hekking's great musical career and speaking of the colossal talents which we had just had an opportunity of realizing that evening. Banker Stahlmann and several others gave toasts, among them being one to Frau Hekking. The Gesellschaft did not break up till the "wee sma' hours."

The following is a partial list of those present at the banquet: Herr and Frau Hekking, Frau and Fräulein Sarcodoti, Mr. and Mrs. Arthur M. Abell, Herr Director Loutzky, Baron and Baroness von Sarnecki, Dr. Paul Ertel and wife, Dr. Hoecker and wife, Albert Friedenthal, E. T. Heyn, Mark, Jan and Boris Hambourg; Miss Park, Professor Stillman-Kelley, Frau and Fräulein Saatz, Ludwig and Fritz Katzenellenbogen, Florence Allen, Mrs. Mackenzie-Wood, Clarence Adler and Mr. Pasmore.

Mr. Abell said: "Ladies and Gentlemen—On October 26, 1880, just twenty-five years ago, Anton Hekking played for the first time in Berlin. He has remained faithful to the German capital during all these years. He has lived through the entire tremendous musical development of Berlin and by his own artistic example he has exerted a powerful influence on the musical taste of the public. Hekking first came to this city as solo 'cellist of the former Bilse Orchestra. Later when the Philharmonic Orchestra was founded he was engaged as first 'cellist under especially favorable conditions and he belonged to this body of musicians at three different periods. It is safe to say that the Berlin Philharmonic Orchestra will not have his equal again.

"His big, glorious tone could be heard through the entire band, and when he played solo it was an event of importance.

"As a teacher and chamber music performer, too, Hekking has achieved great results. I never knew an artist to work so zealously and disinterestedly for art's sake, to so dedicate his whole power and personality to the work in hand, as Hekking. If a new chamber music work required twenty rehearsals Hekking would give thirty to it. This was not always agreeable to his associates, but the result was a performance, finished to the highest degree.

"Not only in Berlin, but abroad, also, Hekking has been of powerful influence. At the beginning of his career he made a long tour with the famous pianist Essipoff and with the violinist Ysaye. Hekking and Ysaye are two related souls. Hekking is on the 'cello what Ysaye is on the violin. Hekking has been in America twice and he will make a third extended tour next season.

"Over Hekking's earliest musical development shone a happy star. In his youth he enjoyed the friendship of a Vieuxtemps and a Wieniawski. I have often heard him tell of the powerful impression the playing of the great Polish violinist made on him. Undoubtedly we still see in his own wonderful playing the influence of the great Wieniawski.

"Those who know Hekking intimately admire in him not only the great artist, but they esteem and love in him the amiable and modest man. Hekking is above all things genuine, both as man and artist. With him there is no pose, nothing unnatural; he is true to himself. He has sentiment and a big, warm heart.

"Of late here in Berlin we have had a great deal of 'cello playing, and there has been ample opportunity to compare Hekking's playing with that of his famous colleagues. It was a remarkable coincidence that one of the greatest, Hugo Becker, should play here this evening. Last week we heard Gerardy, the greatest of the younger ones, and Boris Hambourg, a very promising debutant. Last

winter I heard Popper and Hekking the same night. The more I hear of his great colleagues, the more I realize what we have in Hekking. Each of the great 'cellists has admirable qualities, but it is my conviction that none has the wonderful combination of great attributes in so high a degree as Hekking. He has everything! His technic is perfect, his intonation absolutely true, his tone large and warm, his conception broad and noble and his delivery impassioned. What a soul speaks in his cantilena!

"Ladies and gentlemen, we are celebrating today a monarch—a king, for Hekking is truly a kingly, a royal 'cellist. To be sure he is not a royal Prussian Court 'cellist. But he is in the truest sense of the word a royal 'cellist! He stands today in the zenith of his powers. May he be spared to us for many years to come.

"Ladies and gentlemen, I request you to raise your glasses and drink to the health of Anton Hekking, the king of 'cellists: Long live Anton Hekking!

#### Cottlow in New England.

AUGUSTA COTTLOW has returned from her annual tour through New England, where she had her usual great success. The following excerpts show how she was received in Boston:

In Steinert Hall yesterday afternoon, Augusta Cottlow gave her first local piano recital of the season, demonstrating anew her high abilities as an interpreter in a program as pleasing in makeup as it was enjoyable in performance. This young artist, who has appeared at concerts with our Symphony Orchestra, and also in recitals here, deserves to rank among the foremost of our younger pianists, for not only is her technical equipment admirable, but in the detail of phrase and nuance she is thoroughly satisfying. Her artistic temperament enables her to illustrate the meanings of different composers in such a way that monotony of style finds but little chance on her programs.—The Boston Globe, November 22, 1905.

Her performance of the romanza by Brahms, Mendelssohn's scherzo, and Chopin's nocturne gave much pleasure. Miss Cottlow was truly poetic and impressive. Her tone is most agreeable, she sings the melody, and her phrasing is that of a musician.—The Boston Herald, November 22, 1905.

Miss Cottlow has been heard before in Boston, and has already proved herself a pianist who takes her art seriously and is able to interpret the classics in an acceptable manner. The program began with Bach's chaconne for the violin alone, which that eminent Bach student, Ferruccio Busoni, has turned into a tremendously brilliant work for the piano.

The composition has been changed from its original form many times, even Mendelssohn giving to it an accompaniment which develops the harmonies suggested by the old master. Busoni does much more than this and works the chaconne with its variations up to a great height of virtuosity. It formed a classical introduction to a concert which leaned distinctly more to the old school than to the new, and which became the more worthy on that account.

Beethoven's "Pastoral" sonata came next. Marx has found fault with this title, but the work has much of springtime in its measures and is at times, as in its finale, even rustic in its character. The charming gaiety of its scherzo was admirably brought out by the artist. In this work the first movement is much the strongest and this received a very clear and powerful interpretation in the performance of Miss Cottlow. The first movement is by far the most Beethovenian part of the work, and in the three others he seems to be in that jovial mood which he himself called "aufgeknüpft"—"unbuttoned." It affords an opportunity for strong contrast, of which the pianist made the most.

It was in these two numbers that Miss Cottlow made her chief impression. The great power of the chaconne was brought out with amazing force. Perhaps portions of the work were too loud for Steinert Hall (where every tone carries easily), but the contrasts were finely made. In the Beethoven work the quaint trio of the scherzo was "rushed" somewhat, but this was only a minor defect.

She should be heard in a large hall, with orchestra, for she seems eminently fitted for the broad school of large concerted work.—Boston Advertiser, November 22, 1905.

In the Brahms' romanza and Mendelssohn's scherzo she played with charm of tone and fineness of feeling. Musical intelligence brightened her playing, musical feeling colored it, and it had a plant sensitiveness and grace that were her own. Her melodies were as the voice of song. Their ornaments came as softening or sparkling fancies. Her tone was warm, smooth and changeable.—The Boston Evening Transcript, November 22, 1905.

#### Madame Piper Makes Flying Trip.

MADAME SHOTWELL-PIPER, soprano, sang in Parkersburg, W. Va., Monday evening, and was well received. The singer appeared the next evening in Jersey City, which she was able to reach only by making the closest connections; but the schedule was followed and the engagement filled. Tonight Madame Piper will sing in Montclair.

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NEW YORK CITY

## MEXICO.

CITY OF MEXICO, November 24, 1905.

**L**OUISA TETRAZZINI is expected to arrive in the City of Mexico in a day or two accompanied by some of the singers of her company. Other members of the company are on the way from New York, having recently arrived there from Italy. The Tetrassini troupe is engaged to give performances here for some months.

The Whitney Opera Company will not visit Mexico as announced heretofore, so we shall have to content ourselves with grand opera and concerts.

The Francioli Italian Ballet Company have completed their engagement at the Arbou, and will join forces with the grand opera company of which Madame Tetrassini is the leading prima donna. During the engagement here the Ballet Company presented a number of novelties, all of them being very well received by this public.

The following program was presented at Christ Protestant Episcopal Church on November 10:

Organ Solo, Fanfare.....Reintz  
C. Cecil James.  
Vocal Double Quartet, The Shadows of the Evening Hours.....Baldwin  
Mrs. B. C. Allison, Mrs. J. H. Bothwell, Mrs. H. F. Carter, Mrs.  
D. Hiert, Messrs. H. N. Lee, O. M. Sharp, A. V. K. Deekens,  
G. F. Miller.  
Violin Solo, Sarabande.....Sulzer  
Antonio Coca.  
Vocal Solo, Solnedgang.....Greig  
Mrs. Dagmar Hiert.  
Vocal Solo, He Giveth His Beloved Sleep.....Alit  
G. M. Howatt.  
Vocal Solo and Octet, I Will Cleanse Them.....Aspinall  
N. L. Brinker.  
Miss Ingall, Miss Carter, Mrs. Carter, Mrs. Hiert, Messrs. Sharp,  
Carter, Deekens, Miller.  
Organ Solo, Andante in F.....Lefebure-Wely  
C. Cecil James.  
Chorus, Praise the Lord, O My Soul.....Smart  
The Choir.  
Vocal Solo, The Ninety and Nine.....Campion  
H. N. Lee.  
Vocal Duet, Come Ever Smiling Liberty (Judas Maccabaeus).....Handel  
Mrs. B. C. Allison and Mrs. J. L. Bothwell.  
Vocal Quartet, The Night Now Is Falling.....Hauptmann  
Vocal Solo, How Great, O Lord (St. Peter).....Benedict  
M. S. Turner.  
Hymn, No. 304, Angel Voices.....  
Choir and Congregation.  
Te Deum in F.....Field  
The Choir.  
Organists—Messrs. Herbert F. Carter and C. Cecil James.

The German Singing Society, composed of members of the German Casino, gave an enjoyable entertainment at the Tivoli del Eliseo last Sunday. Music was furnished by the Estado Mayor Band, which was kindly loaned by President Diaz.

At the Teatro Principa we have had a few new Tandas, or Zarzuelas (musical comedies or one act comic operas), among

them: "El Arte de ser mas Bonita," "Moros y Cristianos," "El Principi Ruso" and "Agencia Universal." As for the music, we must say that it is far ahead of the run of musical comedies heard in the United States. These Tandas have all been successes.

Friday evening, November 17, a large audience attended the benefit for the Woman's Exchange at the Hidalgo Theatre. That well known Spanish drama, "Tierra Baja," played in the United States under the title of "Marta of the Lowlands," was presented and well received. Musical numbers were played between the acts. The honors of the evening were reserved for Ida Fitzhugh Shepard, a vocal teacher who has retained the velvety sweetness in her voice. This was Madame Shepard's first appearance in Mexico. She sang "Summer Night," by Goring Thomas, and "Dry Those Tears," by Teresa del Riego. Madame Shepard received many flowers and was compelled to respond with two encores. A warm welcome was also given to the Jorda Rochabruno String Quartet. The receipts were large, and the charity is richer today through the success of this entertainment.

The first of Eleanor Ford's "Evenings" was held at the Conservatory of Music last night. The subject was "Robert Burns." Miss Ford was assisted by several musicians—Mary Healey, on the piano, who gave two solos; Julia Brink, of New York, sang the "Habanera," from "Carmen," and "Ramon," by Stange. Miss Brink has a good mezzo soprano voice. She had to give two encores.

T. G. WESTON.

## Music for the People.

**J**ENNIE HALL-BUCKHOUT, soprano; Mabel Phipps, pianist, and the Sam Franko Quartet united in a program of the second concert of the People's Symphony Auxiliary Club. Franz X. Arens prefaced each composition with a brief lecture, thus carrying out the purpose of these highly instructive musical evenings. The concert was given in the large hall of Cooper Union Tuesday evening, November 28. The program follows:

Trio for Piano, Viola and Clarinet.....Mozart  
Piano Solo—  
Minuet.....Schubert  
Vogel als Prophet.....Schumann  
Momento giocoso.....Moszkowski  
Vocal Solo—  
Non posso disperar.....De Luca  
The Violet.....Mozart  
When Love is Kind.....Old English  
Quintet for Strings and Clarinet.....Mozart

Mrs. Buckhout displayed intelligence and sympathetic insight into the old songs allotted to her on the program, and her beautiful voice and presence added much to the pleasure of the evening. The instrumental numbers were equally enjoyable.

A Beethoven program has been planned for the next concert, Friday evening, January 5. The Olive Mead Quartet and Madame Stoffregen, pianist, are the artists engaged.

## NATIONAL FEDERATION

## OF MUSICAL CLUBS.

**T**HE Schubert Club, of St. Paul, Minn., presented a program of chamber music at its last recital, November 14, in the Park Congregational Church, to an audience that crowded the building. The artists for this concert were Ella Richards, pianist; Maximilian Dick, violinist; Carlo Fischer, cellist, and Marie Wilde Graves, soprano.

The program consisted of the difficult and beautiful Tchaikowsky trio, op. 50, which was given with a brilliancy and a finish that called forth enthusiastic applause; the Schuett trio, op. 27, which was played with great buoyancy, and a group of songs by Mrs. Graves: Aria, "Ernani Involami," Verdi; "Open Thy Blue Eyes," Massenet; "Voci di Primavera," Strauss. Mrs. Graves delighted the audience with her beautiful rendering of these songs, and in response to an encore sang Rogers' "At Parting" in a very artistic manner. The whole program was the subject of much favorable comment, and the Schubert Club is to be congratulated for the work it has done in helping to educate the musical taste of St. Paul to appreciate a program of the high standard of the one given at this concert.

At the November recital of the Amateur Musical of Belvidere, Ill., Mrs. John Ramsey, the club delegate to the Denver Biennial, gave her report of the sessions of the convention. In addition to being an extremely enjoyable report, it had the effect of stimulating the interest of all who heard it in the work of the Federation primarily, and aroused greater enthusiasm for the work that is being carried on by the Amateur Musical as a part of the Federation. An unusually large part of the membership was present at this meeting. After the report the club listened to a miscellaneous program of much merit, which included the "Zampa" overture by Herold for two pianos, three numbers by the Amateur Quartet, and several piano solos, all of which were well received and helped to make a pleasant and profitable afternoon.

## Elsa Breidt's Concert.

**T**OMORROW (Thursday) afternoon Elsa Breidt, the young pianist, assisted by the New York Symphony Orchestra and Walter Damrosch, will present the following program in Mendelssohn Hall:

Overture, Fingal's Cave.....Mendelssohn  
Orchestra.  
Concerto, for Piano and Orchestra.....Schumann  
Elsa Breidt.  
Piano Solos—  
Toccata and Fugue.....Bach-Tausig  
Bird as Prophet.....Schumann  
Etude de Concert, F minor.....Liszt  
Elsa Breidt.  
Trio for Violins and Viola.....Dvorak  
Dance of the Persian Slaves.....Massenet  
Orchestra.  
Concerto, for Piano and Orchestra.....Moszkowski  
Elsa Breidt.

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## MUSIC OF THE PAST WEEK.

Wednesday evening, November 29—"La Favorita," Metropolitan Opera House.  
 Wednesday evening, November 29—Edwin Grasse (violin) recital, assisted by Rudolph Pröll baritone, Mendelssohn Hall.  
 Thursday evening, November 30—Kubelik concert, assisted by New York Symphony Orchestra, Walter Damrosch musical director, Carnegie Hall.  
 Thursday evening, November 30—"Die Fledermaus," Metropolitan Opera House.  
 Friday afternoon, December 1—New York Philharmonic public rehearsal, Raoul Pugno soloist, Victor Herbert musical director.  
 Friday evening, December 1—"Hänsel und Gretel," Metropolitan Opera House.  
 Friday evening, December 1—Madame Galski and Ellison van Hoose in joint recital, Baptist Temple, Brooklyn.  
 Friday evening, December 1—Charity concert, Nesmith Mansion, Brooklyn.  
 Saturday morning, December 2—Harriet Ware's subscription concert, Ardsley Hall, Central Park West and Ninety-second street.  
 Saturday afternoon, December 2—Kubelik recital, Carnegie Hall.  
 Saturday afternoon, December 2—"La Gioconda," Metropolitan Opera House.  
 Saturday evening, December 2—"Lucia di Lammermoor" (popular prices), Metropolitan Opera House.  
 Saturday evening, December 2—New York Philharmonic, Raoul Pugno soloist, Victor Herbert musical director.

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Catalogue on application

Sunday evening, December 3—Concert benefit German Hospital, Carnegie Hall.  
 Sunday evening, December 3—Special concert, with Gerardy and Humperdinck and opera singers, Metropolitan Opera House.  
 Sunday evening, December 3—Special concert Musicians' Protective Association, Jessie Shay (piano) soloist, Schwaben Hall, Brooklyn.  
 Monday morning, December 4—Bagby musicale, Waldorf-Astoria.  
 Monday afternoon, December 4—Pascal (piano) recital, Mendelssohn Hall.  
 Monday evening, December 4—"Lohengrin," Metropolitan Opera House.  
 Monday evening, December 4—Samuel A. Baldwin's composition concert, Jennie Hall-Buckhout (soprano) soloist, Historical Hall.  
 Tuesday morning, December 5—Dunham lecture-song-recital, Barnard Club, Brooklyn.  
 Tuesday afternoon, December 5—Pugno recital, Mendelssohn Hall.  
 Tuesday afternoon, December 5—Severn lecture-recital, Severn studios, 131 West Fifty-sixth street.  
 Tuesday evening, December 5—First meeting of the MacDowell Club, room 708 Carnegie Hall.  
 Tuesday evening, December 5—Flonzaley Quartet concert, Carnegie Chamber Music Hall.  
 Tuesday evening, December 5—Banks Glee Club concert, Carnegie (large) Hall.  
 Tuesday evening, December 5—Mendelssohn Glee Club concert, Mendelssohn Hall.  
 Tuesday evening, December 5—Concert in aid of German Poliklinik, Waldorf-Astoria.  
 Tuesday evening, December 5—Carl organ concert ("Parasifal" program), "Old First" Presbyterian Church.  
 Tuesday evening, December 5—Tonkünstler meeting, Assembly Hall.  
 Tuesday evening, December 5—Brooklyn Apollo Club concert, Association Hall, Brooklyn.  
 Tuesday evening, December 5—Edward Barrow's song recital, Memorial Hall, Brooklyn.

## MILLS' COMPANY IN LOS ANGELES.

LOS ANGELES, November 27, 1905.

ONE of the most enjoyable concerts in Los Angeles this season was that given by the Watkin Mills English Quartet Tuesday evening, November 21, at the Simpson Auditorium. The famous English basso was in excellent voice and he was cordially received by a large audience. The supporting company also gave pleasure. A part of the program was devoted to Lane Wilson's song cycle, "Flora's Holiday." This was the first performance of the cycle in Los Angeles, but some of our music lovers heard it in Pasadena last season, when it was presented by H. E. Earle and other artists. It is a charming work, and Mr. Mills and his assisting singers sang it in glad some style. Several of the quartets in the cycle and Mr. Mills' solo were redemanded. Wilson's cycle includes a string of old English melodies, and Mr. Mills and the other singers, all of them English, caught the spirit of the composer. Edith Kirkwood is the soprano, Gertrude Lonsdale is the contralto, and Harold Wild the tenor of the company. Edward Parlovitz is the supporting pianist. From Los Angeles Mr. Mills and his troupe will continue their tour to the principal cities West before going East.

## Recital by Margarethe Welz.

MARGARETHE WELZ, a pianist whose reputation is best known in Germany, is to give a piano recital in Mendelssohn Hall Tuesday afternoon, December 12. This will be her first appearance in America. Miss Welz is a native of Breslau, Germany, and studied piano in that city with Prof. Rudolph Thoma. Later she studied with Dr. Karl Polke and Prof. Ernst Flugel.

## Bessie Abbott Here.

BESSIE ABBOTT was among the distinguished passengers on the Kaiser Wilhelm II, due to arrive in New York Tuesday (yesterday). Miss Abbott will make her debut in Carnegie Hall December 17, with the New York Symphony Orchestra. She is also the soloist with the orchestra Tuesday evening, December 19, in the same hall.

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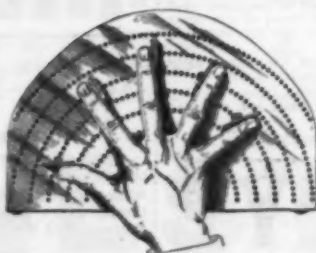
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## MUSIC FOR THE COMING MONTH.

Wednesday evening, December 6—Concert by the Flonzaley String Quartet, Carnegie Chamber Music Hall.

Wednesday evening, December 6—Musurgia concert, Liszt's "St. Elizabeth," Carnegie Hall.

Wednesday evening, December 6—Opera, Metropolitan Opera House.

Thursday evening, December 7—Marum Quartet concert, Cooper Union.

Thursday evening, December 7—Elsa Breidt's concert, assisted by New York Symphony Orchestra, Mendelssohn Hall.

Thursday evening, December 7—Boston Symphony concert, Carnegie Hall.

Friday evening, December 8—Special oratorio concert, "Elijah," Tali Esen Morgan director, Carnegie Hall.

Friday evening, December 8—Adele Margulies Trio concert, Mendelssohn Hall.

Friday evening, December 8—Opera, Metropolitan Opera House.

Friday evening, December 8—Boston Symphony concert, Baptist Temple, Brooklyn.

Saturday afternoon, December 9—Opera, Metropolitan Opera House.

Saturday afternoon, December 9—Boston Symphony matinee, Carnegie Hall.

Saturday evening, December 9—Opera (popular prices), Metropolitan Opera House.

Saturday evening, December 9—New York Oratorio Society concert, Beethoven's Mass in D, Carnegie Hall.

Sunday afternoon, December 10—New York Symphony concert, Carnegie Hall.

Sunday evening, December 10—Popular concert, Metropolitan Opera House.

Monday morning, December 11—Bagby Musicales, Waldorf-Astoria.

Monday evening, December 11—Philadelphia Orchestra concert, Carnegie Hall.

Monday evening, December 11—Opera, Metropolitan Opera House.

Tuesday evening, December 12—New York Symphony concert, Carnegie Hall.

Tuesday evening, December 12—Chaminade Club concert, Pouch Gallery, Brooklyn.

Tuesday evening, November 12—Kneisel Quartet, Mendelssohn Hall.

Tuesday evening, December 12—Scott Wheeler organ recital, Plymouth Church, Brooklyn.

Tuesday evening, December 12—Christian Schiött piano recital (Norwegian composers), Historical Hall, Brooklyn.

Wednesday evening, December 13—Opera, Metropolitan Opera House.

Thursday morning, December 14—Haarlem Philharmonic musicale, Waldorf-Astoria.

Thursday evening, December 14—Musical Art Society concert, Carnegie Hall.

Thursday evening, December 14—Rubinstein Club concert, Waldorf-Astoria.

Thursday evening, December 14—Emma Eames concert, Baptist Temple, Brooklyn.

Friday afternoon, December 15—New York Philharmonic public rehearsal, Carnegie Hall.

Friday evening, December 15—Opera, Metropolitan Opera House.

Saturday afternoon, December 16—Opera, Metropolitan Opera House.

Saturday evening, December 16—Opera, Metropolitan Opera House.

Saturday evening, December 16—New York Philharmonic concert, Carnegie Hall.

Sunday afternoon, December 17—New York Symphony concert, Carnegie Hall.

Sunday evening, December 17—Popular concert, Metropolitan Opera House.

Monday morning, December 18—Bagby musicale, Waldorf-Astoria.

Monday evening, December 18—Opera, Metropolitan Opera House.

Tuesday afternoon, December 19—Severn lecture-recital, 131 West Fifty-sixth street.

Tuesday evening, December 19—New York Symphony concert, Carnegie Hall.

Tuesday evening, December 19—Brooklyn Oratorio Society concert, "The Messiah," Baptist Temple, Brooklyn.

Tuesday evening, December 19—Choral Art Society concert, Association Hall, Brooklyn.

Wednesday evening, December 20—Opera, Metropolitan Opera House.

Wednesday evening, December 20—Special concert in aid of suffering Italians in Calabria, Carnegie Hall.

Thursday evening, December 21—Russian Symphony concert, Carnegie Hall.

Thursday evening, December 21—People's Symphony concert, Cooper Union.

Thursday evening, December 21—Kneisel Quartet, Association Hall, Brooklyn.

Friday evening, December 22—Opera, Metropolitan Opera House.

Friday evening, December 22—People's Symphony concert, Grand Central Palace.

Saturday afternoon, December 23—Opera, Metropolitan Opera House.

Saturday evening, December 23—Opera, Metropolitan Opera House.

Saturday evening, December 23—People's Symphony concert, Carnegie Hall.

Sunday afternoon, December 24—Kubelik, Carnegie Hall.

Sunday evening, December 24—Popular concert, Metropolitan Opera House.

Monday evening, December 25—Opera, Metropolitan Opera House.

Tuesday afternoon, December 26—Gadski recital, Carnegie Hall.

Wednesday afternoon, December 27—"The Messiah," New York Oratorio Society, Carnegie Hall.

Wednesday evening, December 27—Opera, Metropolitan Opera House.

Tuesday afternoon, December 28—Edwin Grasse's (violin) recital, Mendelssohn Hall.

Thursday morning, December 28—Bagby morning musicale, Waldorf-Astoria.

Thursday evening, December 28—Opera (special performance), Metropolitan Opera House.

Thursday evening, December 28—"The Messiah," New York Oratorio Society, Carnegie Hall.

Thursday evening, December 28—Kubelik, Baptist Temple, Brooklyn.

Friday evening, December 29—Opera, Metropolitan Opera House.

Saturday afternoon, December 30—Opera, Metropolitan Opera House.

Saturday evening, December 30—Opera (popular prices), Metropolitan Opera House.

Saturday evening, December 30—Russian Symphony concert, Carnegie Hall.

Sunday afternoon, December 31—Russian Symphony matinee, Carnegie Hall.

Sunday evening, December 31—Popular concert, Metropolitan Opera House.

Monday evening, January 1 (1906)—Opera, Metropolitan Opera House.

Wednesday evening, January 3—Opera, Metropolitan Opera House.

Thursday evening, January 4—Jessie Shay (piano), recital, Mendelssohn Hall.

Thursday evening, January 4—Volpe Symphony concert, Carnegie Hall.

Thursday evening, January 4—Opera (special performance), Metropolitan Opera House.

Friday evening, January 5—Opera, Metropolitan Opera House.

Saturday afternoon, January 6—Opera, Metropolitan Opera House.

Saturday afternoon, January 6—Young People's Symphony concert, Carnegie Hall.

Saturday evening, January 6—Opera (popular prices), Metropolitan Opera House.

Friday evening, December 8, Karl Griener's cello recital, College Hall, 130 East Fifty-eighth street.

## The Russian Symphony Orchestra.

THE "Rhapsodie Hebraïque" of Zolotaryoff, which the Russian Symphony Orchestra will play under Conductor Modest Altschuler's direction at its Carnegie Hall concerts on Saturday evening, December 30, and Sunday afternoon, December 31, is based on Hebrew melodies now used in Russia. These melodies are built upon an Oriental scale, full of character and flavor. This is said to be the first time that modern Jewish melodies have been developed in symphonic style. Max Bruch's well known "Kol Nidrei," for violoncello and orchestra, and his "Hebrew Melodies," for male voices and orchestra, are of less ambitious character.

Zolotaryoff has scored this "Rhapsodie Hebraïque" for a large orchestra. It was suggested to Modest Altschuler for performance by Safonoff, when the Moscow conductor was here last season. Safonoff has, in fact, made many suggestions as to the Russian Orchestra's concert repertory, and they have been carefully followed.

The feature of the concerts of December 30 and 31 will be Rimsky-Korsakoff's important "Christmas" suite for orchestra and chorus (behind the scenes), soloists and celeste. Maud Powell, the violinist, and Campanari, the baritone, will be soloists.

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Her musical interpretations and purity of tone entitled this gifted artist to the consideration which her audience accorded her.—London Echo.

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## TACOMA.

TACOMA, Wash., November 25, 1905.

MUSICAL matters have been highly interesting for the past few weeks. Mary Louise Clary, who is spending the year on the Coast, gave a song recital before the Ladies' Musical Club. There was a large and brilliant audience, and the contralto added to the laurels she has won since leaving New York.

Louise Rollwagen, late of Boston, who has taken up her abode in Tacoma during the past year, gave a song recital in the new Temple of Music. It was complimentary to her friends and the musical people of the city, and Miss Rollwagen presented a program of arias and lieder with the artistic form which is due to such a great extent.

W. G. Reynolds, a newcomer from Doane College, Nebraska, held several informal afternoons in his studio in Temple Hall, showing the new pipe organ built by the Kimballs for Temple Hall, and entertaining visitors in a delightfully easy manner. Mr. Reynolds is organist and choirmaster of the First Congregational Church.

Clara Lewys, director of vocal music at Whitworth College, is showing most excellent results with her pupils. Whatever she does is highly finished and artistic. She gave a charming recital at the College Hall to open the fall semester.

G. Magnus Schutz, who resigned the same position at Whitworth last June to continue his vocal studies in Europe, is one of the few musicians who combine keen business sagacity with the artistic temperament. Mr. Schutz is without doubt one of the most pleasing baritones Tacoma has had in her short history, and his warm friends have rejoiced with him over the successful results of some modest investments in Tacoma tide lands, results which will enable him to carry out his plans for further study without anxiety or interruption. He will leave early the coming year.

Temple Music Hall was filled November 11 with invited guests to hear a most interesting recital by Ruth Davis and Rhea Billings, two pupils of David York. Mr. York's success as a teacher has been marked, and he is making steady progress and gaining in reputation. The little girls, six and seven years of age, have been studying with Mr. York six months and three years, respectively, and the program they presented was chosen with discretion and played in

a manner worthy of pupils twice their age. It was a thoroughly musicianly recital, with every detail carefully looked after, and a highly illuminating descriptive program prepared with much care. Mr. York has one of the most artistic studios in the Temple of Music.

The last program given before the Ladies' Musical Club was prepared by Emil Gastel, of Philadelphia. It was a song recital, and Mr. Gastel was assisted by his son, Erwin Gastel, 'cellist, and his daughter, Edith Gastel, soprano. Mr. Gastel is a baritone, and his singing of German songs was delightful. He has been engaged as director for the chorus, which is an important feature of the Ladies' Musical Club Work.

Mrs. Frank Allyn, who is at the head of the club during the absence of the president in the East, was for the first four years of its existence the president of the club. She placed it on a high footing, musically and financially, and it was largely owing to her judicious management and ideals that it was so firmly established as one of the leading musical clubs of the State.

BERENICE E. NEWELL.

## KASPAR RECITAL IN RICHMOND.

WASHINGTON, D. C., November 20, 1905.

FRANCESKA KASPAR has had her first debut away from home and family to test her ability in voice and in attraction among total strangers. She sang this week in Richmond, Va., before the Richmond Women's Club, with such success that she is re-engaged by them for a second occasion before the club, and also for a regular concert with Szumowska, the piano artist, who is a Padrewski pupil.

Further, she sang at her very best, without shortcomings through nervousness or any of those drawbacks from which young singers suffer. In nine numbers, with several encores, Miss Kaspar won confidence for herself and appreciation from her audience. The singer's personal loveliness, artistic gowning, voice, method and interpretation are highly spoken of in the Richmond press. She received flowers, and was generously entertained. Miss Kaspar has been finished in Paris, after a thorough vocal foundation by her mother, Annie Roemer-Kaspar, and musical knowledge from her father, the music director, Josef Kaspar, of Washington. This was a happy Thanksgiving for the family. Following are the numbers she sang:

Aria, Deh Vieni, Marriage of Figaro.....Mozart  
Frühlingsnacht.....Schumann  
The Lass With the Delicate Air.....Arne  
Thou Art So Like a Flower.....Rubinstein  
Songs My Mother Taught Me.....Dvorak  
Waltz, from La Bohème.....Puccini  
Aria, from Romeo and Juliet.....Gounod

## George Murphy's Concerts.

GEORGE MURPHY, the tenor and vocal teacher, of Grand Rapids, Mich., sets an example to many other musicians in the work that he is doing to advance music in his State. The musician who simply lives upon music will find after a time that he is deteriorating. What Mr. Murphy is doing for Grand Rapids other musicians can do for their cities. Last season Ysaye was brought to Grand Rapids to play at one of Mr. Murphy's concerts. This autumn when Mr. Murphy returned from Europe he remained in New York long enough to engage for his concerts this season, Marteau, Gerardy and Nordica.

In Grand Rapids they have taken up THE MUSICAL COURIER doctrine "up with the prices." Today it is possible to charge as high as \$3 and \$4 for seats at a good concert in Grand Rapids, where ten years ago 50 cents was the limit. This progress was accomplished through the efforts of the Schubert Club, the St. Cecilia Society and the Murphy concerts. Each season hereafter Grand Rapids is sure to hear many artists of renown.

## Social Honors for Marie Hall.

MARIE HALL has triumphed in Boston and Chicago this past week, and next week will play in three Canadian cities—Ottawa, where she will be entertained by the Governor General of Canada and his wife, the Countess of Grey, in the Government House, Kingston and Toronto—after which she returns to Chicago for her third engagement. Miss Hall's next appearance in New York will be with orchestra in the middle of the month.

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## WASHINGTON.

THE NORMANDE ANNEX,  
WASHINGTON, D. C., November 28, 1905.

**M**ARIE NICHOLS, the young violinist, has unquestionably developed immensely since her last appearance in Washington with the Washington Symphony Orchestra. She was much admired then and exhibited in marked manner all the qualities which are claimed for her in press notices. But in her performance at the Saengerbund public concert this week she seemed more at home, more forceful and convincing, and with a larger insight into shading tone than before. As for her effect upon the audience, it was immense. After the Wienawski tarantelle she was rapturously applauded. This occurred, too, after the finale of the Mendelssohn concerto, which, with the andante, was listened to with deep attention and encored. Everything she played was encored, and with a spontaneity and vim that left no doubt as to real pleasure. Lalo's "Guiterre" and "Chant Russe" were delightfully played. Dvorák's sad "Humoresque" as one of the encores, was a gem, and in the artist's best vein. Miss Nichols' appearance was largely commented upon, making a picture in cream white costume well suiting her blonde type. She is a decidedly handsome girl as well as a gifted one. She brought her own accompanist, Isabelle Moore, who was excellent. They must come again.

Mrs. Charles W. Fairbanks will be patroness for the entertainment, entitled "Burns in Song and Story," to be given here at the Willard on December 15 by Grace Dyer Knight.

Attention is agog over the coming here of the French composer, Vincent d'Indy. The program will consist of French compositions only, including a symphony in D flat by Chausson, a movement from César Franck's "Payche," "Istar" variations by d'Indy, "Chant Funèbre" by Magnard, and two nocturnes by Debussy. M. d'Indy will conduct the Boston Symphony on that occasion, December 5, National Theatre, 4:30. It is a great pity that such performance is restricted to afternoon in theatre for want of a building for music work, and so excluding many of those most desirous of attending just such a concert.

Kubelik is coming on the 7th.

Musicians should profit by the students' theatre to be inaugurated here by Robert Hickman, with the collaboration of Mr. Belasco. Singers, conductors, players, all need self expression.

Mary Carson-Kidd, who was soprano soloist at the Saengerbund concert, was well treated by her audience. She was encored after the "Traviata" aria and songs by Chaminade, Chadwick and Schumann. Her voice is flexible, and she has moments of beautiful tone. Henri Xander's accompaniment to Schumann's "Frühlingsnacht" was exquisite and did much for the singer. He directed vocal and instrumental ensemble also. The concert was a fête. The male chorus larger than before.

Grand opera performances by the Savage company will include the "Valkyrie," "Lohengrin," "Tannhäuser," "Aida," Rigoletto, "La Bohème," "Faust."

December 18, January 23 and March 26 are dates set for concert by the Boston Symphony Quartet to be given at the Willard. The Marine Band continues successful appearances at the Columbia.

H. P. Hoover, director of music in the High Schools of Washington, will give a recital at the Congressional Library on the 20th. Jessie Tabler, connected with the Normal school work, is also a skilled executant. She comes honestly by her gifts, her uncle and grandfather both being directors of musical bodies and devoted musicians.

Adolf Glose is spending the week in Baltimore, where his gifted daughter is playing in theatre. The young

lady is having most flattering success all through the country. Mr. Glose is rightfully proud of her gifts.

Henri Xander is becoming a fertile composer. Several of his compositions were played one evening this week at an "at home," one of them, an impromptu, being signally beautiful. One of the choruses sung at the concert Sunday was written by him.

Johannes Miersch played the Mendelssohn concerto andante at Arthur Mayo's church service Sunday evening.

The vocal work of Katharine Eldred is highly spoken of by Miss Bristol, head of the celebrated school of that name in Washington, where Miss Eldred is carrying out the Hattie Clapper Morris method with marked success. The teacher is loved personally.

Carolyn E. Haines has been invited to give a piano recital at the Reading Room for the Blind soon. Miss Haines is coming to the front in piano work in Washington. She is a pupil of Mr. von Sternberg, of Philadelphia among others. Margaret O'Toole, educated in music in the Academy of the Sacred Heart here, was harpist at the Saengerbund concert. Erich Roth, who played the organ in several selections is one of the well spoken of organists of the city.

Hamlin E. Cogswell, director of a conservatory of music in Mansfield, Ohio, will be the next president of the music department of the National Education Association. William A. Wetzel, of Salt Lake City, was the preceding one. "And a good one, too!"

Mrs. Clarence B. Rheem gave an "afternoon," music and refreshments included, in honor of her musical guest, Kittie Thompson Berry. Mrs. Berry has been active for some time in Norfolk, Va. She will shortly be married to Dr. Burton, of Canada. She will reside at Watertown, N. Y. Her voice is in better condition than ever before and she purposes to keep up her musical activity in her new life. The occasion was perhaps the largest social gathering of exclusively musical people ever held in Washington. The program included numbers by Mrs. Berry, Pauline Whitaker, Mary Kimball-Kutchen, Mrs. Rheem and the Washington Ladies' Quartet, comprising Bertie Thompson, Mrs. Berry, Edna Scott-Smith and Mrs. Rheem. Among the ladies present were Nellie Wilson Shir-Cliff, Mrs. H. Clay Browning, Hattie Meads-Smith, Grace Dyer Knight, Florence Hill Harness, Agnes Osgood Clifton, Katie Wilson-Greene, Bertha Lucas-Stoddard, Mrs. Charles Bayly, Mrs. John S. Alleman, Mrs. Jasper Dean McFall, Mrs. Herndon Morsell, Margaret Nolan-Martin, Mrs. William T. Read, Mrs. Ralph Barnard, Margaret Eichorn, Florence McNelly-Price, Mrs. E. S. Kimball, Jennie Glennan, Mrs. John Nolan and Mrs. Frank Byram. The hostess, by the way, is not a soprano, but possessor of a beautiful contralto organ. With Mrs. Berry, Miss Thompson and Edna Smith she made the famous quartet which sang with Sousa one season at Atlantic City with much éclat. The affair was managed by Katie Wilson. Each of the singers appeared as soloists.

Mrs. George E. Spencer is a "specialist" in expression teaching, as in vocal teaching. Fannie E. Youngblood is an illustration of Mrs. Spencer's capacity to teach. Nellie Rapps is another; Nell Herrick is yet another; Bessie Speiser also. A matron who had neglected her music for years is having very encouraging success. Mrs. Spencer regards elocution, enunciation, intelligent rendition and vocal and physical "ability to express" as one group, all necessary to the art of "musical expression." Her pupils are taught these things.

Fraulein von Unschuld is busy in various departments of music education and performance—school concerts, popular recitals, club music and lecture, regular class work. The university is growing and has a reputation for stabil-

ity and authority in the best musical lines that is one of the best guarantees of lasting success. Miss Unschuld is a piano artist of high rank, an authority upon music subjects, and a professor who creates musical reverence and conscience as well as efficiency.

Irene Dietrich is the young lady who, on her return from Europe, where she had been studying for a couple of years, made such a sensation at one of the Saengerbund Club concerts. Miss Dietrich has since been heard in concert with Miss Demarest at the Congressional Library, where a very large company was assembled. She sang "Silver Lining," by Willeby; "L'Ete," by Chaminade, and the aria from "Der Freischütz," recently sung here by Madame Galski. The singer has an unusually sweet lyric soprano. She had exceptional applause. The singer has been studying in the Stuttgart Conservatory, where she passed a brilliant examination, and went at once to Professor Freytag in singing and Max Pauer for piano. She plays the piano and her own accompaniments, is au fait as to audiences, gracious and dashing; dramatic also. She is now studying with Minetti, the Italian vocal teacher, of the Peabody Conservatory, who comes to Washington on certain days. Miss Dietrich replaced so prominent a choir singer as Mlle. Hardin Hickey upon a recent absence. Washington is favored to have two such young, pretty and brilliant vocalists as the above and Franceska Kaspar.

Madame Bimont gave a remarkable lecture in French this week at the home of Miss Westcott and Alys Bentley upon the life and works of Corneille. Members of the French Legation, of society and from the private studios and public schools were present. A second lecture will be given December 15. All singers should attend. Madame Bimont also has success in teaching French pronunciation by the phonic process. No singer should attempt to sing a French song without first passing the phonic chart on

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examination. See Madame Bimont, 1445 Massachusetts avenue.

Mrs. Ernest Lent is not a pupil of Leschetizky, but of Alfred Grünfeld, of Vienna, court pianist to the Emperor of Austria, and of Moriz Moszkowski, with whom she studied last. Mrs. Lent has the sacred fire all her own, and is one of the leading teachers and performers in piano in Washington.

Messrs. Miersch and Glose are to play before the Friday Morning Music Club.

Superintendent A. T. Stuart, head of the public schools in Washington, D. C., is himself deeply interested in music, has been active in music circles, and has a musical family. Miss Stuart, his oldest daughter, is a prominent contralto, singing in the choir of St. Thomas, and is continuing study with Otto Torney Simon.

Bessie N. Wild is one of the large number of pupils of Dr. Bischoff who have arrived at prosperity in teaching or performance under the care and direction of that remarkable man. She is a young woman who studied piano and composition as well as voice. She teaches vocal, piano and theory and harmony, and gives monthly recitals, indicating what is being done in these lines. A class of forty participated in the first recital of this season, among them little Florence Gompers, granddaughter of the leader of labor unions, and niece of Sadie Gompers, who is studying for professional life with Paul Savage, and a pianist in New York.

An old Scotch violinist, playing the "Banks and Braes of Bonnie Doon," sitting upon the old and picturesque "Brig o' Doon," while a thrush in the distance kept up a running accompaniment, is described by Grace Dyer Knight as one of the "bits of atmosphere" of last summer's travels, never to be forgotten. The musician is full of real artistic sentiment, which will have full play in the original series she is to give, beginning with the "Romantic Story of Robert Burns," December 15.

Emma B. Carroll, the piano professor, passed through Eastern cities recently, en route to her studios in Portland, Ore., after study with Leschetizky. She is very happy over that experience, declaring the latter to be "the possessor of most knowledge, conscience and teaching ability of any teacher" she has ever known. Mrs. Carroll has spent much money in quest of proficiency in her line, and has an immense clientèle in the West. She enjoys her work, has great capacity in many directions, and is grateful for the good things of life that music has brought her. She makes the remark that "the real teacher is consumed either with work for her own advancement musically, or with teaching to pay up for such extravagant expenditure." She is strong in denunciation of "dishonest methods" of teaching, and filled with desire for a more rational condition of things. She has a son in West Point, and has not lost a pupil by a long period of absence in Europe.

Joseffy commends highly the Virgil piano Clavier system, saying to Edwin Hughes, of Washington, a pupil, that he never had a Virgil student come to him who was not exceptionally well prepared for the highest artistic study. He also has much to say in favor of the Klindworth series of fingering revisions. Rubin Goldmark, the lecturer, nephew of Karl, the composer, is a Joseffy pupil. It has been suggested that Mr. Goldmark give this season

lectures upon the "Valkyrie," as last season upon "Parsifal."

Mrs. Frank Byram was this week soloist and accompanist at two concerts, one with Dr. Bischoff, Messrs. Humphrey, Kaiser, Mosher, McFarland and Turpin, and Mrs. MacDonald. Violin solos were played by Mr. Harrison and Ella Knight Ellis. The other function took place at the home of Mrs. T. P. Stephenson. Jessie Tabler, Mrs. Stephenson, Mr. Lawson and Douglas G. Miller were other performers. The "Sunbonnet Cycle," by Hermann Löhr, will be given on the first Tuesday in December by Amy Law Ormsby (sister of Mrs. Byram) and three of her pupils—Miss Donaldson and Messrs Donaldson and Church.

Frank Gebest's concert was attended by a large audience, and great praise is given him for his piano technic and interpretation, Mendelssohn, Liszt and Chopin particularly. Much advance was noticeable in his style and execution as result of recent rigid study in Germany and Paris. Anton Kaspar played Dvorák's "Humoresque," "Elfen-tanz," by Saurer, and a Godard "Adagio" with obligatos, and as usual impressed by his real musicianly qualities.

A good pianist here is Miss Clapp, educated in Paris, and a serious pupil of Richard Burmeister. Thomas Leichter, the organist, is to give recitals later on.

Edward Heimendahl is much interested in his vocal professorship at the Peabody Conservatory in Baltimore. Lucien Odendahl, who teaches in Beethoven Hall there, had last year 115 private pupils. These are coming back little by little, and others with them. He has given as many as 140 lessons a week. He teaches in prominent private schools. To make a list of his pupils in church and professional life would require too much space. A few will be signalled next week. M. Odendahl has been chosen upon the commission in church music reform, the only member from Baltimore. The professor has a large opera class in Baltimore, which begins rehearsals of "Romeo and Juliet" next week. Emile, son of M. Odendahl, who is also a fine violinist, has been leading juvenile in the Chinese Honeymoon Opera Company. He is a violin pupil of Hayo, of the Paris Conservatory.

T. Arthur Smith has made arrangements with Elliott Schenck to give a course of three explanatory lecture recitals here on the "Valkyrie," "La Bohème" and "Rigoletto."

Ernest Philpitt announces that Reisenauer is coming to Washington January 17. FANNIE EDGAR THOMAS.

#### People's Symphony Concerts.

THIS is the program for the next triad of People's Symphony concerts:

Symphony in B flat.....Haydn  
Wanderer Phantasia, op. 13.....Schubert-Liszt  
Overture, "1812".....Tchaikowsky  
Soloist—Paolo Gallico, Pianist.

The dates are Thursday evening, December 21, Cooper Union; Friday evening, December 22, Grand Central Palace; Saturday evening, December 23, Carnegie Hall.

#### PORTLAND.

PORTLAND, Ore., November 29, 1905.

MRS. WARREN E. THOMAS' reception in honor of Madame Norelli was one of the notable social events of November. All of the leading musicians were bidden and nearly all attended. The Lakme Quartet furnished delightful music. Madame Norelli's farewell concert last week was a splendid success. She was in good voice and after her most artistic numbers received an ovation.

After several months rehearsing, a new musical club has come to the surface in Portland. It is the Portland Wind Quintet Club. All members are well known skilled professionals. Prof. G. Ochsle, flutist, is director. Other members are Roy Russell, oboe; John Hughes, clarinet; John H. Everest, French horn; Louis Jones, bassoon. Their first appearance was at the Norelli farewell concert, where they made a most favorable impression.

Clair Monteith, baritone, kindly contributed a very delightful group of songs to the first Sunday at home of the Y. W. C. A.

The fine new Kimball pipe organ recently installed at Willamette University was dedicated with a handsome musical ceremony last Thursday. Frederick W. Goodrich, of Portland, was organist.

Nellie Hortense Watson, formerly of Salem, has accepted a position as head of the musical kindergarten department of the Western Academy of Music of Portland.

Mary E. Luger and Frances Sheehy united in a lecture-recital on "Schumann" before the Research Club of the First Presbyterian Church. Miss Sheehy talked interestingly about the characteristics of Schumann's music. As illustrations she performed a group of the "Phantaisie-stücke." Miss Luger sang three of Schumann's songs—"Du Bist Wie Eine Blume," "Frühlingsnacht" and "Ich Grolle Nicht." Both pianist and singer gave artistic interpretations.

St. David's Church, Portland, has issued a splendid program for the Thanksgiving Day service. The organ will be accompanied by brass instruments and the choir music will be selected from the compositions of Woodward, Stanford and Gadsby. St. David's is the only church in the Pacific Northwest where the Psalter is chanted. Following is the Thanksgiving program:

Organ Prelude, Introduction, A flat Sonata.....Josef Rheinberger  
Processional, Hymn 520, "Rejoice, Ye Pure in Heart".....Messiaen  
Responses.....T. Tallis  
Proper Anthem, Bonum est.....Chant by Woodward  
Proper Psalms, 148, 149, 150.....Chants by F. W. Goodrich  
Te Deum in D.....Woodward  
Jubilate in B flat.....C. V. Stanford  
Anthem, O Lord, Our Governor.....H. Gadsby  
Hymn 472, O Come, Loud Anthems Let Us Raise.....Venus  
Organ Offertory, Schiller March.....Meyerbeer  
Hymn 196, Our Fathers' God to Thee.....America  
Recessional, Hymn 458, Praise My Soul, the King of Heaven,  
Postlude, Hallelujah Chorus.....M. Haydn  
.....Handel

The first performance of the new Portland Philharmonic Society will be given on January 10. The work to be performed is Handel's "Messiah," with orchestra. Frederick W. Goodrich will conduct. EDITH L. NILES.

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SPENCER T. DRIGGS - - - - - BUSINESS MANAGER

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Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For particulars apply to SATURDAY EXTRA DEPARTMENT.

BERLIOZ'S "Corsair" overture is not as neglected now as it used to be.

"MUSIC is soul," says a Western weekly. The secret is out at last.

SAY it softly! On the program of the third Pugno recital (scheduled to take place yesterday afternoon at Mendelssohn Hall) there were compositions by Huss and MacDowell—both Americans, and both living!

AT the dinner given to Humperdinck by the Liederkranz Society last week, the toastmaster referred to the composer of "Hänsel and Gretel" as "one of the greatest composers of his time—perhaps of all time." Perhaps.

AT almost the same hours on Friday and Saturday of last week, when Herbert was leading the "New World" symphony at the Philharmonic concerts, Paur was playing it in Pittsburgh at the Symphony concerts in that city. Here is a chance for telepathists and mystery spinners.

THIS, from a local morning paper, is really too good to be held out: "Paying no attention to the warnings of his critics, Raoul Pugno yesterday afternoon in Mendelssohn Hall, at his second recital of the season, adopted the same rushing tactics which had marred his performance last week." Pugno paying any attention to his New York critics! Ouch, we have a pain in our side from laughing.

CARRIE BRIDEWELL, the American contralto, who complained before she left these shores last year that she was hounded out of her native country by the antagonism of some of the daily newspaper critics, has just appeared at the Vienna Opera and was received with marked favor by the public and the press of the Austrian capital. It seems that nowadays the surest passport to European success is to be "roasted" in New York. It is also a sure sign of merit.

A CORRESPONDENT writes: "Why do you give up so much space in your columns to quoting silly musical (?) twaddle from the New York daily papers, when you have such excellent writers on your own staff, who could fill up that same space with writing which would be much more instructive, and certainly more entertaining to at least one of your readers, the writer of this letter." With all due thanks for the compliment, THE MUSICAL COURIER has greater problems to consider than the individual taste of any single one of its readers, and one of these problems is to bring before the musical world each week every little thing, if possible, that happens on this globe "touchin' on and appertainin' to" music. We quote from New York papers and from the papers of other cities in order to make the picture as complete as possible—and we always credit when we quote, a unique departure in journalistic circles!

SPECIAL attention is herewith called to the passages in our department "What the Jury Thinks" relating to the Beethoven sonata which Pugno played at his recital on November 28. Two of the musical sharps on our dailies seem to think that the work was Beethoven's B minor sonata, and two others are inclined to believe that it was the sonata in D minor. The program said B minor. All persons familiar with the Beethoven music know that he never wrote a piano sonata in that key, and that, in fact, he rather avoided the tonality, as the key signature of all his compositions will show. Now, here is an interesting point. What kind of a musical ear has a person who hears a work written in D minor and then announces that he has been listening to B minor? Of course, B is only two tones removed from D, and perhaps that is as near as some people ever get to hearing music correctly. No wonder Strauss' music sounds discordant to some of his New York critics if they hear B every time he writes D! Was it a misprint, gentlemen? Too bad, however, that the program had the misprint, too. Pugno's revenge on his critics was severe, but well deserved. Apropos, the D minor sonata of Beethoven is one with which every conservatory student is as familiar as with the alphabet.



## Hector Berlioz Intrudes on American Compositions.

OPENING ENVELOPES TO GET AT NAMES.

IN order properly to appreciate an interesting episode in the current history of musical events in this prosperous land of ours, let it be stated that there was a competition for American composers, the second of its kind, announced as follows by those who are interested in it, the advertisement appearing in obscure mediums, making it virtually known only to a limited number of the half million of musical people of America. It will now be seen for the first time by the musical world. Only those who know the devious character and nature of some of the combinations in the musical cabals of this country will understand why the announcement was not sent broadcast, for every musical journal on earth would certainly have published it without any charge. It was hidden away in a program book,\* and may have been paid for, for all that is known:

### PADEREWSKI FUND FOR AMERICAN COMPOSERS.

#### Competition of 1905.

Three prizes of five hundred dollars (\$500) each are offered for the current year for the best compositions submitted by American composers, as follows:

1. For a piece for full orchestra.
2. For a concert piece for chorus, with orchestral accompaniment, with or without solo voice parts.
3. For a piece of chamber music, for any combination of instruments.

The term "American composers" is restricted to those born in the United States of America.

The compositions offered for prizes are to be submitted on or before July 1, 1905, and will be passed upon by the judges appointed by the trustees, namely: Messrs. B. J. Lang, J. K. Paine, Franz Kneisel, Walter Damrosch and H. E. Krehbiel.

The decision of a majority of the board of judges is to be binding on all parties concerned.

The compositions are to be sent anonymously, and the name of the composer is to be contained in a sealed envelope, forwarded with the composition.

No composition shall be eligible for a prize which has been published, or which has been performed in public.

The compositions sent will remain the property of the composers, and will be returned to them at the end of the competition, if so requested by them.

All communications in reference to the competition should be addressed to  
OTTO ROTH, Secretary,  
Back Bay Post Office, Box 138, Boston, Mass.

#### See Other Page.

Again, in order to establish some kind of judgment on the current event to be disposed of, the readers of this paper will be kind enough to turn to another page and read the various articles published in last Sunday's and Monday's daily papers gathered under the head of "Looking for a Distinguished Composer."

The story in the dailies is to the effect that an attempt was made to secure some kind of recognition of an overture of Hector Berlioz either as a prize winner or as a rejected application, and that the judges of the Paderewski competition discovered the shameless imposition or fraud, or whatever they choose to call it, and that they are indignant, and that they demand some explanation, &c.

#### The Modern Vehmgericht.

It appears that the John Rice, Jr., whose name is associated with the *melée* has been for about a dozen years employed by this paper. For the past 8 or 10 years he has been in charge of the sub-

\* The limitations of some human intelligences is no better illustrated than in the inability of certain musically interested persons to see that a display advertisement of the Paderewski Prize Competition in this paper would have made it a national musical event, whereas the eighty competitors from among a vast army of musicians, students, amateurs, show how few could have known of the offer. Had the announcement been carried in these columns there would have been 800 instead of 80 answers, and even if a Berlioz or Beethoven or a Mozart or a Richard Strauss had gotten in inadvertently, as it were, it would have made little comparative difference, for Damrosch was always on guard anyway. This paper carries advertising free of charge for deserving causes and in a case like a prize competition, when there is no commercial end to be attained, it is only natural to meet the case with the usual journalistic liberality, as it is understood. For the next competition of the Paderewski prizes THE MUSICAL COURIER will give a prominent place to the pronouncement (ahem) and there may be 1,000 good Americans among the applicants—but the Rice-Berlioz combination must not appear, and if it does, it must be treated regularly.

scription and mailing departments of the paper, with a number of subordinates, who handle mail packages of all kinds by the thousands every week. Mr. Rice does work at home frequently, and enjoying the confidence of the paper, which has been imbued for years past with his fidelity, honesty and high character, no questions are ever put to him, and he does about as he pleases, his department being in an excellent condition, always prepared to report the status at a few moments' notice.

Mr. Rice, the day after Thanksgiving—last Friday morning—came before the high-muck-a-mucks of THE MUSICAL COURIER and placed the following letter in their hands. He said he had received it on his arrival at home on Wednesday night, before Thanksgiving. On Saturday morning he brought a duplicate of this letter, which had been registered and which he had received Friday night. It is reprinted herewith verbatim:

No. 66 WEST EIGHTY-EIGHTH STREET,  
NEW YORK CITY, November 28, 1905.

John Rice, Jr., Box 11, Hudson Heights, N. J.:

DEAR SIR—On behalf of the judges of the Paderewski Prize Competition of 1905, I write to you to state that an effort to defraud the prize fund by the submission of an overture composed by Berlioz as an original work was detected by the judges and reported to the trustees of the fund in Boston. The literal copy of Berlioz's composition was labelled "Palisades Overture," and purported to come from "John Rice, Jr., Box 11, Hudson Heights, N. J." This the judges learned when in their report on awards they informed the trustees of the fraud attempted against the fund, and demanded the name of the author of the attempt. The report is to be published within a day or two, and with it, naturally, will go a statement of the frustrated effort of the person who attempted to obtain money under false pretences, and, to that end, made use of the United States mails. The judges, however, deem it only fair that John Rice, Jr., should be given an opportunity to explain to them how his name happened to be appended to the fraudulent entry. Mr. Walter Damrosch, at the Hotel Cambridge, Thirty-third street and Fifth avenue, and Mr. H. E. Krehbiel, at No. 66 West Eighty-eighth street will be ready to receive such explanation if made in person any time Thursday forenoon up to 12 o'clock.

In behalf of the judges,

H. E. KREHBIEL.

The high muck-a-mucks of THE MUSICAL COURIER asked Mr. Rice what he proposed doing about it, and Mr. Rice, responsive to the usual independence of the American citizen when he is not boss ridden, replied: "Nothing; I know nothing about it." In a subsequent conversation with Mr. Rice it was discovered, much to the amazement and chagrin of the editors of this paper, that he had never heard of Berlioz; did not know anyone with the mythological name of Hector; had never heard an overture of Berlioz's; would not know it if he heard it (he ought to have been one of the judges); would not know it if he saw one at night or in the daytime; did not know what an overture was exactly; never read THE MUSICAL COURIER with any care except in its features applying to the development of subscriptions; never wrote a musical note; never tried it; never had seen a copy or copy of a copy of an overture of Hector Berlioz or any other body.

Now, when Mr. Rice says anything in the office of THE MUSICAL COURIER that ends it; there are no further questions asked on that particular point, for his veracity stands unquestioned. The subsequent questions asked were of a technical musical nature, in order to learn how well or ill versed Mr. Rice was on musical matters. He has no time to examine the mail sent out, and the dictation and writing of letters and supervising his own department overwhelm his time sufficiently. But his knowledge of music has been sadly neglected during the years he has been at work doing his share to build up his department. It only goes far to prove that a man cannot ride two horses successfully at the same time and win against a single rider. Right here in the very centre of THE MUSICAL COURIER activity the name of Hector Berlioz is not even an idiom, and his great works are not even known when seen. It is nearly as bad as if the office boys were Paderewski Prize Judges.

Mr. Rice, naturally not knowing anything about this matter, refused to pay any attention to the above letter, particularly as it

is couched in terms intimating that he was already condemned, and as the tone of it was hieratic and insolent. Mr. Rice's position seemed perfectly natural, and it would strike the average American that the man who sent the Hector Berlioz overture would also refuse to explain it if called before a star chamber. The judges are no organization. They represent no chartered body enabled to proceed on grounds of having been injured. There was no attempt at personal violence. No one asked for anything. According to their own statements—or, rather, the statement of one of them, whose power to act for the judges has not been verified beyond his own signature—someone sent the Berlioz overture, and it was accompanied by a typewritten slip on which appeared the name of Mr. Rice and his post office address. That is the only information vouchsafed. It is not even stated whether there was an application accompanying it asking for judgment on the part of these judges. According to the statements given out, the proceedings were all irregular, and the fact that the envelope was opened and the typewritten name of John Rice, Jr., in that manner discovered, proves, more than anything else, the irregularity of the proceedings.

Any man with an iota of self respect would ignore such a letter. "Attempt to obtain money under false pretenses," and "to that end made use of the United States mails," and "your name appended to a fraudulent entry" are all phrases intimidating in their nature. Even the man who sent the Berlioz overture, much more so Mr. Rice, would be justified in ignoring such a citation, for it is by no means shown that even he is guilty of any wrong doing.

Is it wrong for any citizen in an open competition to make an effort to ascertain through a test whether the judges are competent?

And observe, furthermore, how transparent the effort was.

The New York Vehmgericht, therefore, had no opportunity to exercise its assumed inquisitorial functions. It never will have, for the person who sent the Berlioz overture would assuredly never explain his action to anyone writing a letter like the above. He might explain it through the press, which might be advisable, in view of the fact that there is such nervous excitement on the subject on part of some of the judges. As to Mr. Rice, his lawyer will probably advise him as to his proper course, in view of the manner in which his name has been associated publicly with certain charges and phrases and allegations.

#### The Transparency of It.

According to Grove, Hector Berlioz wrote the overture "The Corsair" in 1831 in Italy, when he was 28 years old. He then rewrote it in 1844 and again in 1855, when he had reached mature manhood and great artistic discretion. The person probably sent the overture itself to Mr. Roth. He could not have sent a copy, for there are no copies in music in the usually accepted meaning. The composition—if, as the judges say, it follows every note, note by note, of the Berlioz overture—is the overture in fact. An analogy would be as follows: Judges of paintings are supposed to decide on certain exhibits, and among these they find a genuine Corot or Gainsborough or Constable or Teniers. Would they hesitate one moment? Certainly not. They would exclaim in amazement: "Why, see here—this is a Corot; this is in the style of Benozzo Gozzoli; this is a Martens; this is Francisco Pradella"—or whatever it might be. But in music the correct copy is always the original, and as such is quickly recognized by competent judges, just as quickly as a Diaz or Jule Dupres or Burne Jones.

The Berlioz overture was the original, as the judges say, note for note. The party who sent it must have known that Walter Damrosch would detect Berlioz, even if he could not immediately place the overture; but it must have been Berlioz. John Rice has been known for years past by many musical people, who for a dozen years have been discussing or corresponding with him, and he is well known by the daily paper critics and writers who were formerly employed by this paper, one of whom is among the judges. If any special wrong was intended, would it not have been easy to send in an instrumental work of Volkmann or Hartmann or Waldemar Bargiel or Hegar, or an unpublished composition of Max Bruch or Jean Blockx or Frederic Cowen? None of these are epoch making composers, and yet their works are of an established standard, and yet many of them have had few performances, and even an experienced conductor like Walter Damrosch could not be expected to detect their origin. An obscure name or a false name would also have been used in place of that of John Rice, a man readily accessible. And would the manuscript paper of a local publisher have been used if detection had not been presupposed?

To send an overture of Hector Berlioz unquestionably meant a radical test and the taking of magnificent chances against great odds with Walter Damrosch in the field as one of the judges. The fact that he did not sign the above letter goes far to prove that he made the discovery, especially as he conducted the overture for the first time at Carnegie Hall on Thanksgiving night at the Kubelik concert, and thanks should be voted to the party who was responsible for this. Furthermore, the hasty, overwrought and bitter letter written and published by the Tribune writer also proves, through its spirit, that Damrosch, who did not sign it, must have discovered the Berlioz overture, and that is most natural.

The two Boston judges were B. J. Lang and Mr. Kneisel. They did not discover the Berlioz overture. It appears that it was subject to months of investigation. When it reached here it was quickly discovered by Mr. Damrosch that Berlioz was either the model upon which the overture was designed or that it was a Berlioz overture. No one would expect Mr. Lang to know it. Mr. Kneisel might know if he endeavored to work it out. He would ascertain the design also; he could discover the plan of the instrumentation; he would suspect the construction, but Damrosch was the one man who would feel at once, instinctively, that it was a Berlioz work.

The sender may as well have sent one of the rarely played Beethoven overtures, say the op. 138 in C, or the op. 144, military march. Of course he could not very well send the C minor symphony, or the "Poet and Peasant" overture, or "Hiawatha." The Tribune critic and Mr. Lang are surely conversant with these compositions, especially the "Poet and Peasant." But as it was, the joke was on the judges with the exception of Damrosch, and the fact that he discovered the overture only proves that he is the one competent judge, the only judge, and that he very naturally had to be the judge.

The sender therefore rendered a really inestimable service to the musical world if he did intend any such disclosures as the Berlioz overture brought about, and, it appears, he got exactly what he wanted.

#### As to the Future.

The whole life of the Paderewski competition depends in its future therefore upon the musical stature of the judges. If one man is to decide this, as was the case this time, why, make it one man. Mr. Damrosch may as well be that man and judge, for it is very likely that hereafter further tests will be attempted, and that brings the question of irregularity before the musician and preparing composer.

How did the judges know that the envelope contained the name of John Rice, Jr., on a typewritten slip? They say they asked permission of the trustees to open the envelope. That was distinctly irregular. On the discovery of the Berlioz overture the proper proceedings would have called for a return of it to the sender of the overture with the return of the other rejected manuscripts, together with the statement that the work did not comply with the rules which (see above) say: "No composition shall be eligible for a prize which has been published, or which has been performed in public." That is the language of the Prize Competition Announcement. The judges, upon finding the Berlioz overture, should have returned it under the above clause, which clause admits of the sending of published and publicly performed works, which, however, shall not "be eligible for a prize." The overture was, no doubt, sent with that reservation in view; in fact, that was the way it must have been sent.

The opening of the envelope therefore proves conclusively that the judges and trustees reserve for themselves certain privileges not published in the competition, one of which is the right of opening the envelopes. The danger of this becomes manifest in this instance. Here is Mr. Rice, an innocent party, involved publicly in the daily press through this indiscretion of the judges. If, after assuming the dictatorial right to open envelopes, they did find a name, and especially a typewritten name, they should have at once returned the manuscript and followed the line of duty as the announcement illuminates. They certainly have no right to endanger the reputation of any man by assuming an entirely new set of functions, namely, the question, for instance, of fraud. How can it be charged that any fraud is attempted when a Damrosch is one of the judges, and a Berlioz overture is offered, and the name of a relatively well-known man appended to it, and the manuscript paper of a local publisher used? Mr. Rice, as a man entirely outside of the case, certainly was justified in keeping his hands off, particularly on the receipt of such an offensive letter. But how about the judges and the Tribune making it public? How about opening envelopes under any plea—under any plea?

If the sender of the Berlioz overture desired to get at the





methods of the judges he certainly made a brilliant success of it, for he demonstrated:

First: That the Boston judges did not discover the Berlioz overture.

Second: That Damrosch found it, and proved it by playing it.

Third: That the envelope was opened contrary to the assumed rules.

Fourth: That the judges misapprehended entirely the nature of their duties.

Fifth: That some of them do not hesitate to make public use of the privileges conferred upon them in a private capacity.

Sixth: The possibility of "Life Insurance."

Very naturally this episode is not closed by any means. There will be others who will not rest with the proceedings, but will endeavor to test the capability of the judges. Furthermore, composers of any standing will hesitate in sending their manuscripts for fear of such irregularity as the opening of the reserved envelopes; nor will they care to subject themselves to the intemperate conduct of men who, as judges, should certainly exhibit a calm and a certain judicious frame of mind that prevents the jumping at conclusions and the publication of a reputable man's name with a charge they make, claiming reprehensibility.

Even if Mr. Rice had caused to be copied or had copied the Berlioz overture and sent it to Mr. Roth or to one of the judges, with his own name written or typewritten in a sealed envelope, he would not have been guilty of any wrong, but he might rather claim that he was engaged in the laudable pursuit of discovering how competent the judges really were and whether they would act in accordance with the rules on discovering the Berlioz overture. The results obtained prove that the sending of that overture brought about the very disclosures the sender was probably anxious to expose. He must have known that Damrosch was the one judge (and, note, he did not sign the letter addressed to Mr. Rice); he must have known that there was a probability of irregularity.

As a matter of course, the world of music sees the great joke that developed, particularly the hasty charge that a man sending a Berlioz overture to Walter Damrosch was engaged in an attempt to "steal," as the Tribune says, or to defraud, as its writer charges. That actually amounts to an insult to Walter Damrosch, just as it is an insult to the sender, who could not have been ignorant of Mr. Damrosch's knowledge. If anyone desired to "steal" from the Fund he certainly would not send a Berlioz overture and enclose Mr. Rice's name in an envelope. If, by any chance, Mr. Damrosch had not been able to attend to the duties of judge, just as Mr. Paine is incapacitated, the prize would no doubt have gone to Berlioz. Mr. Rice would have received notice that he was the composer, and he certainly would have told the story to THE MUSICAL COURIER, and then there would have been as much said as there is now, only the proper glory could not have gone to Walter Damrosch, even negatively, just as Mr. Paine gets no glory out of this present condition. The discovery of such an award, the award of a Berlioz overture to a Mr. Rice, would have made a great stir in the world of music and been a newspaper sensation, just as the present discoveries are of vast moment to the papers.

Who sent the overture?

Had the judges pursued the regular course they would have readily secured that information. Unquestionably the party who sent the overture would then have announced that it had been rejected. A Hector Berlioz overture rejected! That would have unmasked the sender; but even then the case would have gone against them all except Damrosch, who was sure to know Berlioz when he met him, even if for reasons he would not have said anything.

#### Duty of the Judges.

Much is due to Mr. Rice—an innocent man and gentleman—from those judges who used and abused his name. Everything connected with the matter should be sent to him, because, had the proceedings of the judges been regular, he in due course of time might have had his name on the slip sent to him anyway. Mr. Roth or the party in charge may have returned all manuscripts, although it is not known what was done at the first competition with the rejected manuscripts; but Mr. Rice might have had his name and the manuscript, and then he could have proceeded on the strength of their possession. He may desire to proceed now, and surely he is entitled to what was sent with his name attached.

If the judges desired they could photograph part of the exhibit, but the exhibit itself should be sent to Mr. Rice. He may wish to make certain investigations of his own. Some particular friends of the judges may be involved in this thing, and, after all, Mr. Rice should hold everything sent in his name.

Mr. Walter Damrosch will, no doubt, see to it, for Mr. Rice not being an interested party, and having already suffered, will not be maltreated by Mr. Damrosch. If, however, Mr. Damrosch should harbor the suspicion that Mr. Rice is after all the Berlioz man, he certainly will see to it that everything involving his name is returned to him, for then this Berlioz lover was the direct cause of proving that there is one real judge, and that that judge is Mr. Damrosch.

It is possible that the sender of the overture will be found. He may volunteer to give his name. If so, he need fear no difficulties, as the mere sending of the manuscript and the enclosure of another's typewritten name affects only the man whose name is used when the attempt is not a design to get money, and money could not have been gotten without a great risk because of the absolute certainty of later revelations, which the sender must have known, as indicated by using a Berlioz overture, and together with a name of an employee of THE MUSICAL COURIER, which is known to thousands of musicians. Had the Berlioz overture secured the prize it is doubted whether the sender of it could have afforded to appear in daylight, except in the courageous attitude of an explorer into musical methods, the exposure of which would have incurred the everlasting enmity of the judges of the Vehmgericht. But that might be a question of indifference to him, too. While what he did was exceedingly primitive, yet there may have been method in his madness, and he may have opined properly, although it is hardly possible that he could have foreseen the illness of John K. Paine and the awarding thereby of the laurels to Mr. Damrosch exclusively, for he certainly must be an admirer of his.

He might be a believer in the Philosophy of Accident, and have expected the probability of illness with Mr. Paine, and a sudden departure of Mr. Damrosch to Berlin, and then the certainty of a rejection of the Berlioz overture or its acceptance—one of the two. He, therefore, cannot be disappointed now, for the developments must be decidedly interesting to him. But he owes something to Mr. Rice, just as the judges do.

#### Arthur Shepherd Wins.

The following is the report of the judges:

We, the undersigned judges appointed by the trustees of the fund for the current year, have examined the works presented and make our award thereon as follows:

First—We award a prize of \$500 in the class of orchestral works to the composer of the piece entitled "Overture Joyeuse."

Second—We make no awards in the classes for works for chorus and orchestra, and for chamber music, for the reason that none of the works offered in either of these classes come up to the standard held to be necessary for a prize.

Third—We recommend to the trustees of the fund that if possible a new competition should be announced for the coming year, and that notice of this be sent to the candidates whose music is now returned to them.

B. J. LANG.  
FRANZ KNEISEL,  
WALTER DAMROSCH.  
H. E. KREHBIEL.

NEW YORK, November 17, 1905.

The Tribune says apologetically, as if there were suspicions abroad: The composer "is Arthur Shepherd, of Salt Lake City, a musician wholly unknown to the judges." Mr. Shepherd is well known as a very gifted musician, and a number of his piano and vocal works have been published and widely circulated by the Wa-Wan Press, of Newton Centre, Mass. As recently as a fortnight ago THE MUSICAL COURIER, in its "Variations," reviewed some of Shepherd's piano compositions. The West is full of talented musicians, and he is one. It was entirely gratuitous to make the statement that he is "wholly unknown to the judges." Does anyone suspect the judges of co-operative favoritism? Does that statement open up the true reason why the envelope was opened, and was it only after the discovery that the name of an employee of THE MUSICAL COURIER was found in the envelope that the manuscript was suspected and investigated? The Tribune statement justifies that suspicion. It, moreover, also makes it appear as if Mr. Rice could have been the victim of an arrangement more insidious than anyone could have supposed, in that, the nature of his duties being known, he was innocently utilized for this purpose by those interested in withdrawing attention from themselves. "Wholly unknown to the judges"—what is the significance of this phrase, which, taken together with the Berlioz overture episode, assumes a peculiar color? Was the recipient of the former prize, whose composition was of no such consequence as to deserve a great prize, "known to the judges"? It happens that he was on excellent personal footing with most of the perniciously



active of the judges, although that should not militate against him. Was there any advantage in the announcement of the fact that this year the prize winner should be "wholly unknown to the judges," and that this should be explained by one of the judges in the columns of the paper—the Tribune—for which he writes?

When persons assume the unnatural right of using the name of an honorable man in public prints insolently and with subterranean suspicions attached to it through their liberal use of underhand verbiage, they must not expect their own conduct to be passed without scrutiny. The Tribune man has taken dangerous steps in the use of the name of John Rice, Jr.; his own language must, therefore, count for what it seems to those who are subject to his attacks. Why should it be necessary for him to make it appear that it might be suspicious to be known to the judges in a competition in which he and others appear as judges? Does he suppose that the suspicion generated by his remarks would rest entirely upon the other judges because he utters it? Mr. Rice has the best of reasons for insisting upon taking possession of all the manuscript, &c., with which his name is associated for furthering his investigations, and Mr. Damrosch will unquestionably insist on the sending of the documents to Mr. Rice, so that the latter may at least see what a Berlioz overture looks like, especially after it has been viewed with favorable glances as a great American composition by most of the judges.

It will be observed that the Herald's report is to the effect that a number of young men in THE MUSICAL COURIER office got together and arranged the Berlioz overture affair as a "ringer" to have some fun with the Paderewski Prize Judges. This statement is unfounded, and reads like a Herald joke. They might have among themselves composed an original "Franc Juges" overture and sent it in; but they never would have sent in a Berlioz overture without asking for permission. The fact is, however, that none of them knew that a competition was in progress. Only a small ring knew of it and a few innocent outsiders.

The whole situation revolves around the manner in which Mr. Rice has been treated by those whose position enabled them to drag him into unfavorable publicity. That is all at present. He has made a splendid record for himself, and, as some of the papers assert, he enjoys a good reputation, and deservedly so, this paper can state. He has always held with Shakespeare's Hector:

"Value dwells not in particular will;  
It holds its estimate and dignity,  
As well wherein 'tis precious of itself,  
As in the prize."

**Y**ESTERDAY (Tuesday, December 5) representatives of the MUSICAL COURIER were assigned to report twelve musical events in Brooklyn and Manhattan. It was more like a day in musical Berlin than in commercial New York. This flow of melody opened in the morning with **ONE DAY IN NEW YORK.** Club, in Brooklyn, by Mr. and Mrs. Barclay Dunham.

In the afternoon Pugno gave his third recital in Mendelssohn Hall.

An event of educational interest was the Severn lecture recital at 131 West Fifty-sixth street at 3:30 o'clock. The subject was D'Indy, with a performance of the French composer's trio after the lecture.

In the evening the large auditorium of Carnegie Hall was lighted up for the concert by the Banks Glee Club.

Members of the MacDowell Club held their first meeting in Room 708, Carnegie Hall.

The Flonzaley String Quartet gave its first public concert of the season in Carnegie Chamber Music Hall.

William C. Carl and several local singers presented a "Parsifal" program to close the autumn series of organ concerts at the "Old First" Presbyterian Church.

Another distinguished audience assembled in Mendelssohn Hall in the evening for the concert by the Mendelssohn Glee Club.

At the Waldorf-Astoria there was a concert as usual. The musicale here was in aid of the German Poliklinik.

A program of novelties was played at the Tonkünstler meeting in the rooms of the club.

Back to Brooklyn. Edward Barrow, tenor, assisted by Hans Kronold, cellist, gave a recital in Memorial Hall.

At Association Hall, the Brooklyn Apollo Club sang before a large audience.

THE MUSICAL COURIER will have something to say about each one of these twelve events in the issue of next Wednesday. This paper has the facilities for covering the musical news of the world. Through correspondents in all the principal cities of the United States, and in London, Paris, Berlin, Munich, Dresden, Vienna, Italy, Australia, Egypt, and the City of Mexico, our readers get the musical digest of the universe. Naturally, we do not neglect New York, the home of THE MUSICAL COURIER.

**I**T is rumored that Madame Galski may rejoin the Opera here. That would be the Opera's gain.

**T**HE trustees who were in charge of the musical library left by Anton Seidl have presented it to Columbia University. The value of the collection is said to be about \$10,000.

**H**UMPERDINCK was asked what he thinks of American music. "I am not acquainted with the negro tunes, and have heard none of your so-called 'rag-time' as yet," replied the composer of "Hansel and Gretel."

**T**HE Evening Sun comments: "It is a wonder that the judges in that musical competition didn't reject that Berlioz overture as crude and immature." They did worse than that: three-fourths of them accepted it as a masterpiece by an unknown American composer.

**O**SCAR HAMMERSTEIN, a builder of theatres, announces that he will put up a new theatre in West Thirty-fourth street, fit it with 4,000 seats and a tier of boxes, and give the people of New York "grand opera at popular prices." As soon as Mr. Hammerstein does so, THE MUSICAL COURIER will be prepared to give further space to a description of his plans.

**A**FTER the Kubelik recital a number of persons crowded into the artist's dressing-room and congratulated him on his huge success. "In giving voice to so many emotions," said one soulful young woman to Kubelik, "in expressing things that are inaccessible to words, do you not suffer a great pain in your heart?" The Bohemian replied: "No, madame, the pain is in the legs." Kubelik had been standing all the afternoon, and had been recalled times without number.

**C**ANTON, Ohio, has a symphony orchestra. At its first concert the program contained the names of Beethoven (C major symphony), Weber, Schubert, Bizet, Saint-Saëns and Scharwenka.

**W**E are often asked: "Who is the best pianist?" Philip Hale answers the question in the Boston Herald in this fashion: "There is no one unequalled pianist high above his fellows. One has a peculiar power; another has a rare and individual charm. There are heroic pianists—great captains who come and conquer with their drums; there are what may be called intimate pianists; there are, again, entrancing colorists. All, all are admirable, each in his own way."

**W**ORDS of wisdom from the Evening Mail: "When a man becomes a virtuoso he puts masculinity aside. . . . Modern music, with its intense and awful virtuosity, is a thing for highly organized, keenly sensitive, readily intuitive natures; therefore for effeminate natures. . . . In order to master the technic of the fiddle, to become a great violin virtuoso, a man must in some sense effeminize himself." Ysaye, Kreisler, Wilhelmj, Joachim, Heermann, Halir, Thomson, Marteau, Hartmann, perfect ladies!

**A**CCORDING to the Rochester Post-Express, Emma Eames differs widely from the average operatic prima donna, because she really knows something about life, literature and art. We confess that it is somewhat amazing to hear an opera singer converse, as the Post-Express says, "on subjects ranging from Perugino to Gounod, from the cañons of Colorado to Japan, from Robert Louis Stevenson to Pierre Loti, from Mozart to Wagner." In the course of the interview, Madame Eames went on: "I love all the arts; but architecture most of all—after music, of course. If a home is beautiful, seemingly, on the outside, I feel attracted toward the people that dwell there. But, if it is a medley of half a dozen discordant styles, then I have to get over a certain prejudice before I can meet them eye to eye. Of course, indoors one likes greater freedom. Indeed I think a room furnished strictly in one style is rather stiff and forbidding. A mixture of Sheraton and Chippendale, and even of Louis Quinze, tends to break the ice of conventionality and put people at their ease. But, we were talking architecture, were we not? When my husband and I were in the South of France we liked to visit the old Romanesque cathedrals. Have you ever been to Arles? It is a fascinating place, with the white sunshine beating down on the old church of St. Trophime. Then you escape inside and feel the thrill of an almost sepulchral shadow. Ah! yes, France is beautiful. It seems so hard not to be able to bring home a chateau from Touraine. . . . Do you want to feel that adventures of the Stanley Weyman kind are possible? The streets of Perugia will convince you. They are so narrow and tortuous that a single man could hold some of them against a whole company. But oh! the Peruginos! There are some frescoes in the chapel, and the calm and translucency of them is something you cannot put into words. Yes, I know Perugino was unequal and that he did some atrociously bad work. Some of the canvases in the Perugia museum you would never recognize for Perugino's. But his best work is exquisite. I am not always Peruginous, however. I have my Botticelli day. At other times nothing will satisfy me but Rembrandt. Raphael alone will meet my soul's need on another occasion—not the later Raphael, though! No, the young Raphael—Raphael of the Cardellino Madonna." Not bad for a prima donna!

## The National Conservatory of Music of America

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## ST. LOUIS.

THE ODEON.  
ST. LOUIS, December 1, 1905.

**C**HURIST CHURCH CATHEDRAL, in the heart of the downtown district, was crowded to the doors last Sunday night, when its well directed choir, under the direction of H. H. Darby, produced "The Triumph of David." Mr. Darby's choir of men and boys are doing most conscientious work in the production of their cantatas and oratorios, and large audiences always fill the cathedral when any special service is announced. The same evening the Lindell M. E. Church held a large crowd of churchgoers and musical people to listen to Mendelssohn's "Hymn of Praise." Mr. Quarles' quartet was augmented by a chorus of twelve voices, and presented this difficult work in a most finished way. The large audiences which flock to these song festivals, when announced from time to time, attest to their great popularity as a Sunday night diversion.

The ballroom of the St. Louis Woman's Club was filled last Monday afternoon, when Jessie Ringen presented a song recital. Miss Ringen's songs were far above the commonplace, and were divided into four groups—classic songs, modern French, modern German and modern English.

The Odeon never held a more brilliant audience than that of Tuesday night, when the Apollo Club gave its first concert. Every box was filled with gaily dressed people—all the seats taken fully a month ago. The occasion had a threefold interest—the appearance of Arthur Lieber, the new director; Alice Nielsen, the song bird, and Hans Kronold, the well known 'cellist. Mr. Lieber directs gracefully, has no mannerisms; he made a good impression, and his reception was most enthusiastic. He leads with decision, and was recalled again and again. The program was initiated by "Victory," a march by Hayes; then followed Herr Kronold, who played some attractive numbers (see elsewhere). Miss Nielsen sang brilliantly arias from "Rigoletto" and "Traviata," and after the second received a tremendous ovation. As encores Miss Nielsen sang Tosti's "Good Bye," "Coming Through the Rye" and "Annie Laurie."

The best singing by the club was in "The Brook and the Nightingale," by Max Filke; "From the Desert," by Protheroe, and "The Spring," by Schwartz. The Apollo is to be congratulated upon its new director, its first concert for this season, and its wise selection of artists, as those who helped make the evening so very full of good things.

Henry Russell, who was pressed into service the very last minute to accompany Miss Nielsen's songs, is a gentleman who stands at the head of musical affairs in London. He is a manager of grand opera productions, and a singing master of great reputation. It was he who was responsible for the big success of Alice Nielsen at Covent Garden. Now, Mr. Russell never plays in public, but he made a record for himself at the Apollo concert Tuesday night. The music was sent by mistake to Terre Haute, and Miss Nielsen's regular accompanist could not play from memory. Miss Nielsen's manager is no musician, and a calamity for star and the Apollo was averted by Mr. Russell volunteering his services to play without notes. There was not a break in the accompaniments from the opening bars of the great arias until the last note of "Annie Laurie" was lost in deafening applause. Mr. Russell is touring through the country to look over the "musical field," as he puts it. It may be interesting to know that Mr. Russell is a brother of Landon Ronald, whose "Summertime" song cycle is so widely popular in this country.

The Yale Glee Club have booked a concert for the Odeon on December 29.

The Minstrel Singers, made up from the ranks of the Apollo Club and Amphion, and some stray singers who are unattached, will give a concert December 11. It is rumored that not a seat is left in the big Odeon auditorium. The boys have been drilling for weeks and the choruses are pretty smooth by this time. **HELEN JUDD STRINE.**

#### Wilhelm Middelschulte's Method.

"**Y**OU wish to know my method of teaching harmony?" asked Wilhelm Middelschulte, the eminent Chicago organist, who teaches pipe organ and theory at the Wisconsin Conservatory of Music, 558 Jefferson street. "Well, to tell the truth, I had rather demonstrate my way of teaching than to try to explain it; but I will say that my aim is to try to make of the pupil a practical musician. So far as text books are concerned, I do not believe in them to any extent. Most of them treat the subject too mathematically, binding the pupil with rules, whereas, I believe in teaching the pupil according to his needs and abilities. I have the pupil play at the piano, while I explain the rules, demonstrating from the literature—Bach, Beethoven, Wagner, Chopin, Liszt; in fact, all the schools. In this way the

pupil is more enthusiastic, and we get better and quicker results. The only rules I insist upon are those of good taste. I aim to stimulate the fancy—the inventive faculty—of the pupil, and to develop good taste. If the pupil cannot acquire that he will never accomplish much as a composer. But, as I said before, I would rather show you how I teach than to try to tell you, and I should be pleased to have you visit my class any time."

All the teachers at the conservatory endeavor, as time permits, to take their pupils through the primary stages of harmony and notation, preparatory to their entering the regular classes in harmony and counterpoint under the instruction of Professors Sturm and Middelschulte.

#### Debut of Thaddeus Rich.

**T**HADDEUS RICH, the young violinist, was heard for the first time in public in New York, at the Mendelssohn Glee Club concert, Tuesday evening of this week. Young Rich played the Paganini and the "Faut" fantasia of Wieniawski, and scored a success. Young Rich may be counted upon as a violinist of remarkable gifts.

Florence M. Austin, the violinist, is to be the soloist of a musicale at Vassar College next Sunday. Miss Austin has been engaged to play for the Liszt Club, in Newark, December 12 and will take part in a recital in the Pouch Mansion, Brooklyn, December 19.

Pupils of Mme. Ogden Crane's School of Opera gave a creditable performance of H. L. Clement's "A Virginian Romance" in the Carnegie Lyceum Monday evening of this week.

Mai Myota will give a song recital at the Hotel Astor Thursday afternoon, December 14.

## PROVIDENCE.

PROVIDENCE, December 4, 1905.

**H**AROLD BAUER, the eminent pianist, was heard in Memorial Hall in a piano recital last Wednesday evening. The Providence Musical Association, who brought Mr. Bauer here, as they have presented numerous other great artists during the past two seasons, are to be congratulated on their efforts, which are certainly unappreciated by the public in this city.

Robert Pollard, a well known local basso, died last Wednesday in the Rhode Island Hospital, after a short illness. He was soloist of the First Universalist Church, of this city, and sang the bass solo work in Barnby's "Rebekah" with that choir a week ago Sunday.

A piano recital will be given by Eleanor R. Schofield at Room 517, Butler Exchange, Thursday evening, December 14. She will be assisted by Mrs. Frank E. Streeter, soprano.

#### "Still Wie Die Nacht."

**T**HE accompanying picture was made by Eloise J. Roorbach, who embodied in it the thoughts suggested to her after hearing many times Bohm's familiar song, of which the opening phrase is attached to the picture. If Strauss can put books into music, why cannot painters put music into pictures? All the arts are interrelated, according to Wagner, MacDowell and other musicians and aesthetes. The Roorbach picture is not the first step in a new direction, but it is a fine and atmospheric piece of work.



"STILL WIE DIE NACHT."

## MUSIC AT POINT LOMA.

See Illustrations Opposite.

THE illustrations in this number of THE MUSICAL COURIER are taken from photographs of actual facts and conditions as they can be met with by the eye in the remarkable habitation in the southern section of the State of California, called Point Loma, near San Diego. This is a peninsula that butts out into the Pacific coast, and at its extreme point is the Point Loma lighthouse. Nearer to the mouth of the bay is Fort Rosencrans, near which is the Rosencrans National Cemetery, where the sailors were buried that were killed at the explosion of the Bennington, which took place in San Diego Bay. Between Fort Rosencrans and the city or the old town of San Diego, on a height overlooking both the ocean and the bay, is a twelve hundred acre settlement, studded with magnificent temples, buildings, schools, homes and academies. This is the school of antiquity, conducted by Miss Katherine Tingley, who is the leader and the head of the Universal Brotherhood Organization and Theosophical Society.

A recent visit to this remarkable nucleus of institutions disclosed the fact that, in addition to the elemental studies, art, such as painting and sculpture and architecture, the sciences and literature, are studied, as well as music and the drama. As Point Loma is the centre of the organization and the Theosophical Society, the activities of the place are of deep interest to everyone interested in a liberal view of ethical, social and artistic questions that are now constantly propounded to us in our daily intercourse with humanity.

We notice that in explaining the name of the term "Raja Yoga," which is the name of one of the schools, the literature states that it implies but the balance of the physical, mental and moral faculties. The balancing of these faculties is what constitutes the equilibrium of intelligence. Under the broadest interpretation of all religious beliefs, with a liberality of thought that is sometimes amazing, particularly to those whose minds are concentrated in dogmatic theories, the children and pupils and teachers are taught to give an equal option to each and every department of religious belief in its development. There are no prejudices generated; there are no dogmas engendered. The mind is free from any bondage as soon as it can grasp the strength and power which the theories and plans of Point Loma inculcate.

As we are interested in the musical division of the school, it is necessary to state here that a thorough musical education can be gathered at Point Loma. There is an orchestra there. Of course, being a students' orchestra, it is merely in a developing condition, but the best kind of music is played, harmony and counterpoint are taught by men and women who have graduated from the best colleges and schools of music, and, of course, the instrumental task is taken up, with the result that piano, violin, other string instruments and the voice are cultivated. The children also sing in chorals and are trained in their earliest period to seek for the higher and better in music. The effect of these ideas is heard in some excellent results both in classes and in individual tests.

The fundamental theory of work is co-operation on the basis of the development of the individual mind, free from the overweighing and depressing influence of traditional prejudices and pragmatic dogmas. There is no attempt to proselyte and no effort to influence, but under the beautiful sky of Southern California, with its delightful and even

climate, with the magnificent stretch of the Pacific before the eyes of the children and the youth and teachers, some estimate of the grandeur of nature is reached and the narrow minded theories are naturally eradicated through the influence of greatness as exhibited in the profundity and magnificence of nature itself.

Miss Tingley has no theories; we may go so far as to state even that she has no principles. The whole proposition is elastic. If a magnificent idea is encountered tomorrow, it is not rejected because of a fixed theory or principle. If an obsolete thought intrudes itself, it is not held in the vice of principle, but it is permitted to depart without even a regret. The human element is primarily cultivated; not only humanity, but humanity as represented in the individual; not only humanity in wholesale, but humanity in the retail, each single intelligence being approached in such a manner as to give it the greatest freedom of action, and yet under such a reserve of benign thought and generous action as to prevent that action from being sordid or selfish.

Such being the case, it was impossible to overlook this institution, with its primary school and academies, and we therefore state some additional facts regarding its influence. There are now, besides the Point Loma school, two schools at Santiago in Cuba, two in San Diego, two in California besides San Diego—that is, one in Roseville and one in San Francisco. There are also one in Stockholm and several in England. The theory, in addition to what has just been stated, is non-sectarianism, enunciation of language, calisthenic exercises, chorus singing. As Miss Tingley says, "Music is not merely one of the arts of life, but a part of life itself," and that is the basis of musical instruction.

In the city of San Diego is the Isis Theatre Building, a beautiful modern theatre, in which performances take place of the highest dramatic character. This was built by Miss Tingley and the citizens of San Diego receive a great benefit from it. There is, besides this all, a home life, the children being surrounded by all the elements of the fireside. It is, therefore, a most unique institution, which is now of such prominence as to call forth the attention of the educators of this country and of the West particularly. Many families are taking advantage of the opportunities offered to young children to be educated under this amiable plan, and with such an atmosphere to imbue their early youth with a character to fit them for future usefulness. As to the natural climatic conditions, they are the most attractive in that attractive section of the globe. The spot is ideal, the conditions are ideal and the life is ideal.

### SECOND PHILHARMONIC CONCERT.

FRIDAY afternoon, December 1, and Saturday evening, December 2, Victor Herbert led the second pair of Philharmonic concerts at Carnegie Hall, and presented the following program:

New World Symphony ..... Dvorak  
Concerto, for Piano ..... Grieg  
Death and the Maiden, Variations ..... Schubert  
Les Preludes ..... Liszt

As THE MUSICAL COURIER predicted last week, in its analysis of the career of Victor Herbert, that gifted musician showed himself to be pre-eminently the ideal conductor for the Philharmonic Society, both because of his ability as a leader, and because of his former close association with that orchestra, where he occupied the post of first 'cellist for many years. Aided by this intimate knowledge of the men he was leading, and their ready responsiveness to a conductor who in a measure was one of them-

selves, the concerts of last week brought forth artistic results which not one of the imported conductors had been able to achieve in all their experience with our Philharmonic Society. The orchestra played with a measure of spontaneity, of care, of precision, and of finish that was delightful. The strings have never sounded more smooth and well balanced, tonally and dynamically, than at the two Herbert concerts, and the brass and woodwind choirs were a revelation in their evenness, accuracy and lovely quality of tone.

Herbert's reading of the Dvorak symphony (a much overrated work, by the way) was among the best that New York has heard for many years. He brought out all the details of the score with unerring exactitude, but he did not forget the spirit of the music in his fidelity to the letter. The whole performance breathed vitality, temperament, and "the joy of playing," and it gave great and evident pleasure to the large audience, which rewarded the popular leader with exuberant proofs of the effectiveness of his conducting. The Schubert and Liszt numbers were also received enthusiastically. The former was especially attractive in its larger orchestral dress, and Liszt's "Les Preludes" proved its inalienable right to a proud position on the best of symphony programs. If any further substantiation were needed of THE MUSICAL COURIER claim that Victor Herbert is the conductor par excellence for the Philharmonic, then such demonstration was amply furnished at Carnegie Hall last Friday and Saturday.

Raoul Pugno was the soloist, and when Pugno and the Grieg concerto come together in public then there is a musical feast to delight the most critical auditor. Pugno has played the work here before, and ample analysis was made of his performance at the time. Suffice it to say that his reading has lost none of its poetry, dash or breadth, and that his tone was more beautiful in quality than ever, and his technic more brilliant. Pugno deserved fully the ovation accorded him by the listeners.

### SAN FRANCISCO.

SAN FRANCISCO, Cal., November 29, 1905.

AN instructive lecture-recital was given by Dr. Edward Baxter Perry, Friday evening, November 24. Mr. Perry demonstrated that he has absolute control of the keyboard, executing with great fluency the works of Beethoven, Saint-Saëns, Rubinstein and Chopin.

A recital was given in Steinway Hall on Tuesday evening, November 28, by the pupils of the Beringer Conservatory of Music. The piano pupils taking part in the program were: Alta Yocom, Irene De Martini, Anabelle Mecchi, Louise Cuenin, Gertrude Devine, Sadie Bultman, Alice Maxwell, Clara I. Dillon and Frances Westington. The vocalists were: Annie Gillman, Viola Jurgens, Regina Walsh, Estelle Seldner, Irene Flannery, Mamie Shemanski, Agnes Burrell, Barbara Wolfman. The singers were ably accompanied by James Beringer.

The Saturday Club, of Sacramento, Cal., one of the most important musical clubs of California, gave its one hundred and twenty-ninth recital on November 25, in Clunie Opera House. Dr. Edward Baxter Perry, the blind pianist, entertained the audience by a "lecture piano recital" on compositions inspired by well known legends. One of the best numbers was "Die Lorelei," based upon the Rhine legend of the Lorelei, and composed by the performer.

J. W. TREADWELL.

### Spalding in Berlin.

ANOTHER success has been won in Europe by Albert Spalding, the young American violinist, and this time it is in Berlin. A cable message received here last week says that he conquered his audience completely in a concert on Saturday. One critic said his playing was "classically pure and noble in its simplicity." Another found him to possess "a remarkable variety of expression, alternately picturesque, melancholy or tender." Young Spalding, who is a son of J. W. Spalding, of New York, is to give a series of concerts in London, Vienna, Nice and Florence.

### Birdice Blye in New York.

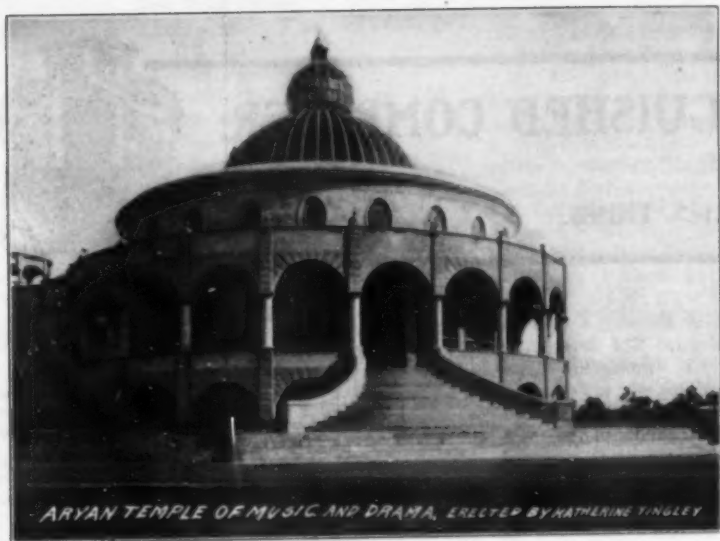
BIRDICE BLYE, who has been giving recitals in Pennsylvania and New York cities with great success, will play the following numbers before the Rubinstein Club, at the Waldorf Astoria, on December 9:

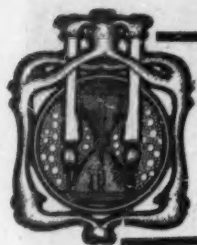
Impromptu, A minor ..... Rubinstein  
Mazurka, op. 75, No. 10 ..... Rubinstein  
Etude, op. 10, No. 3 ..... Chopin  
Tu m'attires, op. 2, No. 8 ..... Henselt  
Invitation to the Dance ..... Weber-Tausig

### Marie Herites Weds Mr. Kohn.

MARIE HERITES, the violin virtuosa, and pupil of Professor Sevcik, of Prague, was married last month to Joseph E. Kohn, general superintendent of the Owosso Sugar Company, in Detroit, Mich. Mr. and Mrs. Kohn make their home in Bay City, Mich.

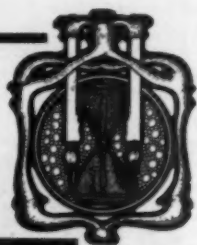






# LOOKING FOR A DISTINGUISHED COMPOSER.

WHAT THE DAILIES THINK.



New York Sun.  
SENT IN A BERLIOZ OVERTURE

IN COMPETITION FOR THE PADEREWSKI PRIZE.

Music Had Been Rarely Heard in This Country, But It Did Not Fool the Judges—Name of John Rice Signed—Rice Is Clerk in THE MUSICAL COURIER Office.

The spook of Hector Berlioz, the famous French composer, who died in 1869, tried to capture the Paderewski prize for orchestral composition, open only to American composers. For this occasion only Berlioz called himself John Rice and said that he hailed from Hudson Heights, N. J., a centre of industry and art which had hitherto not atoned a busy world with fiddles and flutes. Hector Berlioz Rice, of New Jersey, did not get the prize, which went to one Arthur Shepherd, of Salt Lake City, for his overture entitled "Overture Joyeuse."

He gets the money, and after a time some one will play his music. Berlioz, who, like many other noted composers, is now engaged in decomposing, gets his music played quite often, and it was only the other night at the first concert of Kubelik, the violinist, that his "Corsair" overture was performed for the first time in many years. It was remarked in this paper on the following morning that Conductor Walter Damrosch must have had special and cogent reasons for giving the work a hearing. Here are the reasons:

A few years ago Ignace Paderewski, the distinguished Polish pianist, established a fund of which the interest was to go once in three years to form three prizes for different classes of composition, to be awarded to native American musicians only. This fund is at present in the hands of two trustees, Col. Henry L. Higginson and W. P. Blake, of Boston, and these trustees received the compositions and sealed envelopes containing the names of the competitors, not to be opened till the awards are made.

The judges appointed for this year's competition were B. J. Lang, of Boston; Prof. J. K. Paine, of Harvard University; Franz Kneisel, Walter Damrosch and Henry Edward Krehbiel. The music was sent to the Boston members for their inspection, and then it came to New York, where Messrs. Damrosch and Krehbiel tackled it.

Now, Walter Damrosch has been conducting orchestras and overtures for a good many years, while Mr. Krehbiel is known as the dean of the college of music critics in this town. If Hector Berlioz Rice, of Hudson Heights, had been an experienced "con" man he never would have tried to sell these two hardened old birds a gold brick.

They read stories, smoked cigars and conferred together till they came to an overture entitled "The Palisades." This was written neatly in a professional copyist's hand on paper bearing the imprint of a local music publisher. As soon as the two experts read the first page of this score they sat up and stared at each other.

"Ganz wunderbar!" exclaimed Damrosch.

"Ausgeteilt!" declared Krehbiel.

Then they buried their noses in the score again for two or three pages.

"Who in America orchestrates so much like Berlioz?" demanded Damrosch, hearing echoes of "Les Francs Juges" and the "Carnival Romain."

"Even you couldn't do it, Walter," murmured Krehbiel. Then they went on again, and as they came to the brilliant and sonorous finale, Damrosch brought down his fist upon the table with a *fff* down beat, and shouted:

"That's no imitation of Berlioz. It's the real thing!"

"But what overture is it?" asked Krehbiel, struggling vainly amid the multitude of his musical memories.

Neither the conductor nor the critic at first recognized the composition. Mr. Krehbiel pulled down from his shelves all the overtures of Berlioz known to the music loving public, but it was not among them. But still both men were certain that it was Berlioz. The next morning Mr. Damrosch turned up bright and early with a solution of the mystery. It was the "Corsair" overture of Berlioz, a work very rarely played.

Mr. Krehbiel went to a music publisher and procured a score of the composition. The work of the famous Frenchman and that of the competitor for the prize of \$500 were

the same. They were identical, note for note, from start to finish, even to the metronome mark. The only difference was in the title. The would be swindler called his "The Palisades," a title so obviously unfit that it was comic.

The judges now made a formal demand upon the trustees of the fund for the name of the sender of this overture. The trustees opened the envelope which contained the name and found it, not in manuscript, but in type-written copy: "John Rice, Box 11, Hudson Heights, N. J." The name was sent to the judges, in accordance with their demand.

The next step on their part was probably one not expected by Mr. Rice. They asked the Post Office Department in this city to ascertain who was using box 11 in Hudson Heights. The department took the matter up, and presently sent the information that the lessee of the box was employed "in a publishing house" in this city, and that he canvassed for advertising in addition to his regular duties.

"A publishing house" was not altogether definite enough to satisfy the judges, and they tried the Post Office Department in Boston. From this source they received precisely the same answer, with the additional information that the inspector at the Hub was personally acquainted with John Rice and knew him to be a person of good reputation.

The judges were of the opinion that the answer was evasive, and they manifested considerable curiosity about the name of the publishing house which employed Mr. Rice. They laid the whole matter before the trustees, but those gentlemen declared that it was not their funeral. The judges responded that it was not their \$500 which the purloiner of the unfamiliar Berlioz composition had tried to get, and there the proceedings ended.

John Rice is the name of an employee of THE MUSICAL COURIER. Marc A. Blumenberg, proprietor of that paper, said last night that Rice was in charge of the mailing department.

"He knows no more about music than that walking stick in the corner," said Mr. Blumenberg, "and I doubt if he ever heard of Berlioz. Rice certainly did not send any manuscript to the competition. In fact he didn't know that there was one."

Mr. Blumenberg, when asked what he thought the motive might be for sending to the competition the work of a well known composer with a clerk's name signed to it, said that probably some practical joker wished to test the knowledge of the judges.

"It is obvious," he remarked, "that the person who sent in Berlioz's composition had no intention of actually taking the prize. I presume he wished to see if the judges would find merit in such a work when it was signed by the name of an unknown man. If he had intended to obtain the prize under false pretences he would never have signed Rice's name to the work. Anyway, it took those judges two months to find out the work was not original."

John Rice, of Hudson Heights, said to a reporter last night that he did not send the music. Nobody but him and his brother had access to Box 11, he said. He had received a letter from the committee, which he was going to turn over to his lawyer. He declined to say whether or not he was Rice of THE MUSICAL COURIER, but he is employed by a New York publishing house.

New York Tribune.  
THE PADEREWSKI PRIZE.

HOW AN ATTEMPT TO DEFAUD THE FUND WAS FRUSTRATED.

An interesting story of a wicked and foolish attempt to steal \$500 from the fund established by M. Paderewski for the encouragement of American composers came to light yesterday in connection with the second award of the Paderewski prizes. Invitations to composers to compete for three prizes of \$500 each in the orchestral, choral and chamber music classes were extended by the trustees, Messrs. William P. Blake and Henry L. Higginson, of Boston, last spring. The judges appointed were B. J. Lang, Professor J. K. Paine, Franz Kneisel, Walter Damrosch and H. E. Krehbiel. The lists closed on July 1, and the judges being scattered, the entire summer and most of the autumn were consumed in the examination of the manuscripts, which numbered about eighty. Professor Paine's ill health made it impossible for him to do any of

the work. Finally the judges met in New York and made the following report:

We, the undersigned judges appointed by the trustees of the fund for the current year, have examined the works presented and make our award thereon as follows:

First—We award a prize of \$500 in the class of orchestral works to the composer of the piece entitled, "Overture Joyeuse."

Second—We make no awards in the classes for works for chorus and orchestra, and for chamber music, for the reason that none of the works offered in either of these classes come up to the standard held to be necessary for a prize.

Third—We recommend to the trustees of the fund that if possible a new competition should be announced for the coming year, and that notice of this be sent to the candidates whose music is now returned to them.

B. J. LANG,  
FRANZ KNEISEL,  
WALTER DAMROSCH,  
H. E. KREHBIEL.

New York, November 17, 1905.

Among the compositions in the orchestral class was an overture labeled "Palisades," which the judges recognized as a transcript obviously made by a professional copyist of Berlioz's overture "Le Corsair"—the same work that Mr. Damrosch performed last Thursday evening at Mr. Kubelik's first concert. In view of this fact, the judges, by resolution, called upon the trustees for the name of the man who had attempted to deceive them and defraud the fund, and were informed that the overture called "Palisades" had been accompanied by a typewritten slip of paper, bearing the address "John Rice, Jr., Box 11, Hudson Heights, N. J." Thereupon the matter was reported to the postal authorities, with the request for information as to whether or not the use of the United States mails in an attempt to obtain money under false pretences was not contrary to Federal laws. The answer was the case came within the department's functions and an investigation would be made. It was made, with the result that Mr. Rice was reported to be a man enjoying a good reputation in his community, employed in a publishing house in New York, who, "as a side line, advertises in periodicals, occasionally receiving money orders and other remittances." Yesterday afternoon two reporters, having learned that a John Rice, Jr., was employed in the advertising department of THE MUSICAL COURIER of this city, called him up by telephone. To the first the answer was given that John Rice, Jr., was employed there and would be called; a moment later another voice asked who wished to speak to Mr. Rice, and being informed it was a reporter, answered that Mr. Rice had gone to the Post Office for stamps and would be back in fifteen minutes. At the expiration of that time the office of THE MUSICAL COURIER was called up again, and then it was stated that Mr. Rice was not in the office. Asked whether or not he could be found at his home in Hudson Heights, the voice replied that the place of his home was unknown.

Before this, on Wednesday, the following letter was sent by registered mail to John Rice, Jr., holder of Box 11, Hudson Heights:

No. 66 WEST EIGHTY-EIGHTH STREET,  
NEW YORK CITY, November 28, 1905.

John Rice Jr., Box 11, Hudson Heights, N. J.:

DEAR SIR—On behalf of the judges of the Paderewski Prize Competition of 1905, I write to you to state that an effort to defraud the prize fund by the submission of an overture composed by Berlioz as an original work was detected by the judges and reported to the trustees of the fund in Boston. The literal copy of Berlioz's composition was labelled "Palisades Overture," and purported to come from "John Rice, Jr., Box 11, Hudson Heights, N. J." This the judges learned when in their report on awards they informed the trustees of the fund attempted against the fund and demanded the name of the author of the attempt. The report is to be published within a day or two, and with it, naturally, will go a statement of the frustrated effort of the person who attempted to obtain money under false pretences, and, to that end, made use of the United States mails. The judges, however, deem it only fair that John Rice, Jr., should be given an opportunity to explain to them how his name happened to be appended to the fraudulent entry. Mr. Walter Damrosch, at the Hotel Cambridge, Thirty-third street and Fifth avenue, and Mr. H. E. Krehbiel, at No. 66 West Eighty-eighth street, will be ready to receive such explanation if made in person, any time Thursday forenoon up to 12 o'clock.

In behalf of the judges,

H. E. KREHBIEL.

A copy of the letter was also sent to Box 11, Hudson Heights. The receipt was returned signed "John Rice, Jr." The composition is in the hands of the trustees in Boston. A telegraphic request sent to John Rice, Jr., at Hudson Heights, last night, remained unanswered.

The trustees report that the composer of the "Overture Joyeuse" is Arthur Shepherd, of Salt Lake City, a musician wholly unknown to the judges.



**New York Times.****BERLIOZ'S "THE CORSAIR" IN A PRIZE CONTEST**

SOMEONE SENT IT TO THE PADEREWSKI FUND JUDGES.

AN ARREST MAY FOLLOW.

John Rice, Jr., an Advertising Man, Said to Have Submitted It Under Title of "The Palisades."

An attempt to defraud the Paderewski Prize fund for American composers has been discovered by the judges appointed this year to award that prize. An overture by Berlioz, entitled "The Corsair," was submitted in competition for the prize of \$500 and was identified by the judges, and they have since been trying to fix the blame by the help of the United States Post Office authorities, who have taken the matter up as an attempt to obtain money by false pretenses. The name of the competitor who used Berlioz's work as his own is John Rice, Jr., of Hudson Heights, N. J., and he has been traced by the postal authorities to a publishing office in New York, where he was said to be in the advertising business.

The Paderewski Prize Fund was established by the great pianist several years ago with a gift in trust of \$10,000, the income to be awarded every third year for compositions by native Americans. The trustees are Major Henry L. Higginson and W. P. Blake, of Boston. The judges this year are Prof. J. K. Paine, of Harvard; B. J. Lang, of Boston; Franz Kneisel, Walter Damrosch, and Henry E. Krehbiel, of this city. In examining the orchestral composition submitted, the judges came upon a brilliant overture entitled "The Palisades."

It was evidently the work of no amateur, so skillfully was it written and scored for orchestra. Closer examination disclosed the fact that it was really the overture, "The Corsair," by Hector Berlioz, copied note for note, in the hand of a professional copyist. When this fact was established, the judges requested from the two trustees in Boston the name of the alleged composer, which, according to the terms of the competition, had been sent in a sealed envelope accompanying the score. The trustees reported that they found in the envelope a typewritten slip with the name and address, "John Rice, Jr., Hudson Heights, N. J."

It then occurred to one of the judges that, as the manuscript had been sent in by mail, and was an attempt to obtain money under false pretenses, there had been a violation of the United States postal laws. The matter was put into the hands of Post Office Inspector W. S. Mayer. After investigation he reported that John Rice, Jr., of Hudson Heights, N. J., renting Box 11 in that Post Office, was employed in a publication office in this city and was also engaged in soliciting advertisements. It was also added that he had borne a good reputation.

The judges, desiring to give Rice an opportunity to explain, sent two letters to him to Hudson Heights, one a registered letter, setting forth the facts, and naming the time when he could have a personal interview with them. Up to last night the receipt for the registered letter had reached them, but no word of explanation, defense or apology had come from Rice.

The only John Rice, Jr., who could be traced in this city yesterday is employed in the office of a New York weekly publication, which is devoted to music. It was said there that Rice was out when two inquiries were made for him.

John Rice, Jr., of Hudson Heights, told a reporter last night that he had received the letter from the judges concerning the "Palisades" overture and the discovery that it was a fraud, which he said he had turned over to his lawyer.

"The Corsair" overture by Berlioz had not been played in this city for many years until last Thursday evening, when Walter Damrosch, who had discovered the fraud in which it was used, put it on the program of orchestral pieces that he played at Jan Kubelik's opening concert.

It was said in musical circles yesterday that Rice, or whoever submitted "The Corsair" in the contest, was only the cat's paw of another who has a feud with some of the judges. This person hoped, it is said, to dupe the judges and then publish the fact that they had failed to recognize a composition of one of the masters. But the judges instantly recognized the fraud.

The prize of \$500 from the Paderewski fund for the best orchestral composition that John Rice, Jr., failed to get has been awarded to Arthur Shephard, of Salt Lake City, for an "Overture Joyeuse."

**New York Herald.****"RINGER" IN A MUSICAL COMPETITION.**

In musical circles yesterday the chief topic of conversation, and one that provoked no end of amusement, was the way one John Rice, Jr., had outdistanced Bryan G. Hughes and his joke of entering a street car horse at the Madison Square Garden Horse Show by submitting a Berlioz overture in a musical composition as a supposedly original composition by a budding American composer.

Mr. Ignace Paderewski several years ago gave \$10,000 to

provide for a prize of \$500 to be given each year for the best American work. The judges this year included Walter Damrosch, Franz Kneisel, J. K. Paine, of Harvard, and others musically wise.

Mr. Rice, who is employed in a publication office and knows nothing about music, and several associates put their heads together and arranged to have some fun by entering a "ringer" in the musical race. So they procured a copy of the overture to "Le Corsaire," written by the French composer Berlioz, who has been dead since 1869. A letter box was rented and the composition was submitted over the name of Mr. Rice, "of Jersey City."

It is said to have given the judges several weeks of anxious effort to expose the hoax. Mr. Damrosch gets the credit for it after seeing a dusty copy of the overture in Mr. Kneisel's musical library. One of the committee is said to have been very much put out about the matter and to have written to Mr. Rice that the United States mails should not be used for such a purpose.

Mr. Rice and his friends are laughing yet.

**New York American.****PLAGIARIST AFTER PADEREWSKI PRIZE.**

MR. REISS-COPIED "CORSAIR" OVERTURE, BUT JUDGES DETECTED THE CHEAT.

Paderewski's \$500 premium for the most artistic orchestral piece of the year was wanted by a man who was not a musician.

He sent to the judges of the pieces offered in competition an overture which could have been written by a man of genius only.

The judges were John Kneisel, Walter Damrosch, Peter Lang and Henry E. Krehbiel. They saw that the overture was by Berlioz, for it had the peculiarities of his style. Soon they verified by the works of Berlioz that it was his "Corsair" overture. This is why Damrosch played the "Corsair" overture at the first Kubelik concert.

The competitor for the Paderewski prize had copied the work of Berlioz note for note. There was never a more precise plagiarism. The judges asked the trustees of the Paderewski fund—Henry L. Higginson, W. P. Blake—for the envelope inscribed with the device corresponding to that of the manuscript.

The name on the envelope was of "John Rice, Jr., Box 11, Hudson Heights, N. J." They wrote to the postmaster, who said that Mr. Reiss was respectable.

They appealed to the trustees, who said Mr. Rice might be let alone. He hadn't the \$500. Why annoy him?

"Is Mr. John Rice, Jr., in?" was asked of THE MUSICAL COURIER last night by telephone.

"No; he has gone to the Post Office to buy stamps," was replied.

"May I find him at Hudson Heights?" was asked.

"Who are you?" said the voice.

"A reporter of the American."

"Wait a moment!" exclaimed THE MUSICAL COURIER voice.

The reporter waited several moments, when the voice spoke again. It said:

"We do not know where Mr. Rice lives."

Perhaps THE MUSICAL COURIER is not playful enough to let one of its men play a practical joke on the Paderewski prize judges.

**New York World.****PRIZE FUND JUDGES WERE NOT FOOLED.**

FOUND PLAGIARISM AMONG COMPOSITIONS OFFERED FOR THE PADEREWSKI AWARD.

An attempt has recently been made to hoax the judges of the Paderewski prize fund of \$10,000, placed several years ago by Paderewski in the hands of trustees for the purpose of giving an annual award for compositions by American composers. One of the conditions of the award is that the names of the composers must not appear on manuscripts submitted, but be sent in sealed envelopes marked with some number or other mark corresponding to the marking of the compositions.

At the contest recently decided a manuscript was submitted under the name of "Palisades Overture," which was recognized to be a copy, more or less accurate, of Berlioz's overture, "The Corsair." The judges demanded of the trustees the name of the person submitting this work, and the corresponding envelope, being opened, was found to contain in typewriting the name and address, "John Rice, Jr., Box 11, Hudson Heights, N. J."

The judges of this contest—Walter Damrosch, Henry Krehbiel, B. J. Lang, John K. Paine and Franz Kneisel—asked the trustees, Col. Henry Higginson and W. P. Blake, to take some action, on the ground that an attempt had been made to obtain the prize under false pretenses, but the trustees refused to do so.

The postal authorities have been informed of the facts and an investigation is being carried on.

Walter Damrosch, one of the judges, deftly made it

known to the perpetrator of the trick that the attempt had been discovered by placing on the program of the Kubelik concert, which he conducted last Thursday evening in Carnegie Hall, Berlioz's overture to "The Corsair"—a work so seldom performed that many in the audience wondered why it had been chosen.

The prize has been awarded to Arthur Shephard, of Salt Lake City, for an overture called "Joyeuse."

**New York Press.****STOLEN MUSIC NOT WINNER OF PRIZE.**

MR. RICE, OF JERSEY, OFFERS "THE PALISADES" IN CONTEST.

FAMILIAR, SAY JUDGES.

That's True, for They Discover It is Berlioz's "The Corsair"—Press Agent Hinted At.

If the motive of the man who tried to palm off an overture of France's most noted composer, Hector Berlioz, in competition for the \$500 prize offered by Ignace Jan Paderewski for the best orchestral work, was to make the five eminent musicians who were judges in the competition look like a quintet of hand organ grinders, he must feel now that he played the role of the monkey, and one that did not get the coppers at that.

Everybody in the Metropolitan Opera House was smiling last night when the story went the rounds how Berlioz's "The Corsair," a work unknown to many close students of music, had been submitted in the competition under the title of "The Palisades." The accompanying envelope contained the name of John Rice, Jr., and the address, Post Office Box No. 11, Hudson Heights, N. J. There were more smiles when it was said the judges had discovered the deception quickly. It was not surprising that John Rice, Jr., whoever he may be, apparently avoided every effort to unravel his identity.

Several years ago Paderewski in Boston set aside \$10,000 of his box office receipts to encourage young American musicians to develop whatever talent they possessed for original composition. The chrysanthemum haired pianist specified that the interest from the fund should be offered as prizes in competition. Col. Henry L. Higginson, who backs the Boston Symphony Orchestra, and W. P. Blake, also a Hub music lover, were named as the trustees. Judges had the duty of seeing the money was not bestowed upon the undeserving.

**DAMROSCH AND KREHBIEL JUDGES.**

Three years ago the first series of prizes was handed out, and this year it was time for another instalment. New York had two representatives on the board of judges in Walter Damrosch and Henry E. Krehbiel, of the Tribune. The other judges—B. J. Lang, of Boston; Franz Kneisel, of the Kneisel Quartet, and Prof. John K. Paine, of Harvard University (who, by the way, declined to serve)—requested the New Yorkers to undertake the first weeding out process.

Damrosch and Krehbiel got busy on a batch of compositions of various degrees of amateurishness, which were numbered to coincide with numbered envelopes containing the names of the aspirants for fame and greenbacks. Under that plan there could be no possible favoritism on the part of the judges.

"H'm," murmured Krehbiel, after he had torn off the cover, and, with the eye of the trained musical critic, had scanned the opening bars of the work called "The Palisades"; "where have I seen this theme before?"

The overture had not been written by the hand of an amateur. It was plainly the work of a professional copyist, on paper bearing the trademark of a Union square music store.

"Has a new Berlioz loomed up on the horizon?" pondered Krehbiel.

**WAS IT A BAD JOKE?**

"Unusual," said Damrosch, as he cast his eye over the score. "That certainly is not the work of a first year music student."

It didn't take many more minutes to convince the judges that somebody had made a sorry attempt to make fools out of them.

"It's Berlioz for certain," they conjointly agreed, but a thorough search of Krehbiel's extensive musical library failed to reveal the exact composition. His colleague, however, after research through dusty music racks, found Berlioz's "The Corsair." It was identical with "The Palisades," even to the metronome marks.

Then followed an investigation in which the co-operation of the postal authorities in New York, Hudson Heights and Boston was enlisted. This brought out the fact that a John Rice, Jr., who is connected with a New York publishing house and who lives in Hudson Heights, had Box No. 11 in the post office of the Jersey town.

There is a John Rice, Jr., in the advertising department of THE MUSICAL COURIER, of this city. Efforts were made in vain yesterday to learn if he and the man of the same name in Hudson Heights were identical. A reporter for

the Press called up THE MUSICAL COURIER on the telephone and asked if John Rice, Jr., was in.

No, Mr. Rice WASN'T IN.

"Mr. Rice, you're wanted at the telephone," the reporter heard the man at the 'phone cry, apparently to somebody in the office.

In a few moments a new voice was heard at the instrument.

"No; Mr. Rice is not in," it said. "Who is it wants him? A reporter? Wait a minute." Another pause; then: "Mr. Rice will be back in fifteen minutes. No, we do not know his address here. We don't know whether he lives in Hudson Heights."

That was between 5 and 6 o'clock yesterday afternoon. Fifteen minutes afterward another reporter called up THE MUSICAL COURIER. No, Mr. Rice was still out.

In musical circles last night the verdict was that if Paderewski had sought to get free advertising in the form of big headlines in the newspapers shouting "plagiarism," there had been a failure. Everyone had a good laugh, and it was not altogether at the expense of the mysterious John Rice, Jr., and certainly not at that of the judges.

If anyone—barring Bernard Shaw—is fonder of printing ink notoriety as a means of pouring gold into the box office than a certain long-haired musician of world wide reputation the person is not known. If the "fake" entry in the \$500 prize contest was designed as a medium for that sort of thing, somebody failed to take into consideration the acumen of two New York musical experts.

#### UTAH MAN WINS PRIZE.

Though Arthur Shepherd, of Salt Lake City, a musician hitherto unknown to fame, did not start his overture with a brilliant figure in violins which would have marked him at once as the equal of the greatest composer France ever produced, his production, "Overture Joyeuse," was meritorious enough to pull down the \$500 reward. What's more, there is no duplicate of it lying in a musty alcove of a musician's library.

The compositions began to come in on July 1, and, though the judges had agreed a fortnight ago that Shepherd had outdistanced Rice, who advertises bargains in periodicals as a side line to working in a publishing house and reviving obscure works of Berlioz, the announcement was not made public until last night.

Krehbiel, in his efforts to learn who the versatile Rice was, wrote several letters to his Hudson Heights address, but received no replies, though he got back a signed receipt for a registered letter. It is surmised that the judges and the trustees share the view that the whole proceeding was a scheme of press agents, and it is improbable it will be probed seriously.

#### New York Telegraph.

##### MUSIC EXPERTS SUSPECT FRAUD.

OVERTURE SENT IN FOR THE PADEREWSKI PRIZE SAID TO BE A COPY OF BERLIOZ.

NAME SIGNED JOHN C. RICE, JR.

Messrs. Lang, Kneisel, Damrosch and Krehbiel Begin Search for Man Who Sent It.

John Rice, Jr., of Hudson Heights, N. J., was the address on a manuscript sent in a few months ago to compete for the prize of \$500 which Paderewski gives every few years for the best original overture by a native American composer. The judges were B. J. Lang, Franz Kneisel, Walter Damrosch and H. E. Krehbiel.

Amid a wilderness of mediocrity they came across an overture entitled "The Palisades."

Mr. Damrosch played over a few bars of the score at his own house in the presence of Mr. Krehbiel and B. J. Lang.

But they had heard only a few phrases when they realized that it was Berlioz that Damrosch was rendering. The next thing was to find the particular overture which the music recalled.

These musical sharps finally decided that John Rice, Jr.'s, "Palisades" overture was remarkably similar to Hector Berlioz's "Corsair" overture.

The next thing was to find John Rice, Jr. The post office was communicated with, and the postmaster at Hudson Heights stated that Mr. Rice, a man of good reputation, was engaged in a publishing house and also obtained advertising for some society papers.

Inquiry established the fact that a John Rice, Jr., is well known in the office of a musical paper of this city.

When that paper was called up and John Rice, Jr., was asked for, it was stated that a John Rice, Jr., had just left the office.

The judges are serious in their determination to find John Rice, Jr., and ascertain whether there really has been an attempt to defraud the fund which it is their duty to administer.

#### New York Sun

##### DON'T LIKE THE BERLIOZ "JOKE."

#### JUDGES OF PADEREWSKI COMPETITION CALL IT FRAUD.

The Matter Is Out of Their Hands, and the Trustees Have to Say Whether or Not to Pass It Over—Mr. Blumenberg Still Considers That It Is Jestful.

Of the attempt to work off a score by Berlioz on the judges of the Paderewski competition for orchestral composition H. E. Krehbiel, one of the judges, said last night:

"The effort to deceive the judges, no matter what the purpose, failed, as it was likely to do under the circumstances. But this does not end the question by any manner of means.

"Certainly it ought not to. The trustees of the fund still owe to the judges and to the public the duty of doing all in their power to publish an obvious effort to defraud it. Had John Rice succeeded it would have been a fraud against the fund established by Mr. Paderewski and also against all honest American competitors.

"Such a statement as made by Marc A. Blumenberg in the Sun yesterday will scarcely go down with anybody in the least familiar with the legal aspects of the case.

"It is all very well after a palpable attempt at a fraud has been exposed to say that the purpose was an innocent or playful one. There are cases of wrongdoing in which intent is presumed, and it will be very difficult to explain away such intent in the present case.

"A burglar might as well say after arrest that his purpose in breaking into a house was merely to play a joke on the occupants or to find out whether or not they were watchful. So far as the judges are concerned the case is out of their hands. It is not their money. The man who sent the overture by Berlioz as an original composition tried to steal. It is the money of a trust fund administered in Boston.

"So far as the reputation of the judges is concerned it was safeguarded by their discovery of the fraud. Had the attempt succeeded, however, there would have been small occasion for surprise. No one can know all the good music that has been written.

"Similar attempts have been successful over and over again, not only in musical but also in literary competitions. As a matter of fact, the judges do not know today, and personally I do not care, whether or not the composition to which they awarded the prize was actually written by an American musician.

"Not one of them knew that the work had been written by Arthur Shepherd, of Salt Lake City, or who Arthur Shepherd is. They only know that in their opinion his work was the best submitted in the competition, and that unlike the overture fraudulently sent it was strange to them."

Marc A. Blumenberg, proprietor of THE MUSICAL COURIER, repeated last night that the John Rice in his employ was a guileless young man without sufficient knowledge of the subject to have attempted a "musical joke."

"I don't see what they can do to the person who did it if they ever find him," he said, searching through some manuscript. "Look here. One of the specifications is: 'No composition shall be eligible for the prize which has been published or which has been performed in public.' It looks to me as if it was an attempt to see if the judges were on to their job.

"Just supposing that I had done it. I should have done just as the unknown person did. I would have cast about for some obscure piece by a well known author. Then I would have got some score paper and copied the piece. If the judges couldn't tell what school it came from and so traced the author it would have been a good joke on them. As it is they are so scared that they haven't awarded the two other prizes. No, I don't know who did it, but I have fifty theories. Whoever did it had a sense of humor."

#### New York Evening Sun.

##### MUSIC AND MUSICIANS.

#### STRANGE CASE OF PADEREWSKI AND "PALISADES."

Berlioz Ghost Still Walking Today, Although It Did Not Win That Prize.

If Paderewski had been awarding his own prize for Yankee inventiveness in the musical line, it was an open question today whether or not that check for \$500 would now be on the way to Salt Lake City. The reason had nothing to do with Senator Smoot's fellow citizen, Mr. Arthur Shepperd, or his winning "Overture Joyeuse." It concerned a distinguished and typewritten rival known as "Mr. John Rice, Jr., dictated, Box 11, Hudson Heights, N. J." This person was yet to hear from. He appeared, up to date, to have been some smart Alec who rashly went the limit of vicarious merit by turning in as his prize composition the unheard of "Corsair" overture of Berlioz, with ink still fresh from the professional copyist's pen.

Mr. "Rice's" apologists might not have "laughed" so cheerily if the judge's decision had come with a Swiss or Polish postmark, as follows:

"M. Paderewski finds that the orchestral overture mis-called 'Palisades' is unquestionably the best work submitted and entitled to the prize, which is hereby so awarded. He regrets that the money cannot be paid to the winner, as M. Berlioz most unfortunately died in 1869."

Paderewski may be no Carnegie when it comes to doubled endowment funds, but he is a business man, and a business man would have known that all this "Rice" was not thrown in his eyes for nothing.

#### New York Evening Mail.

The submission in competition for the Paderewski prize fund of Berlioz's overture, "The Corsair," under the pretense of its being an original work, appears to have been either a deliberate attempt to gain fraudulently the \$500 offered for the best American composition sent in, or an effort to make the judges appear ridiculous, should they have failed to recognize this seldom played score.

The name given by the sender of the score was "John Rice, Jr., Hudson Heights, N. J." The postal authorities have discovered a man of this name as being in the employ of THE MUSICAL COURIER, a weekly magazine whose hostility toward Walter Damrosch and H. E. Krehbiel, the New York judges of the Paderewski contest, has been many times made apparent in its columns, especially since Victor Herbert recovered \$6,000 damages from the magazine for libel.

In the hubbub this peculiar situation has raised, the award of the prize to Arthur Shepherd, of Salt Lake City, for his "Overture Joyeuse," has attracted less notice than it deserves. Mr. Shepherd is quite unknown in musical circles here. This is merely another indication that the resources of this country are not even suspected as yet; there are other American composers in the Far West, in the Middle West and in the East that have things to say, and that may be expected to grow and develop once the opportunity comes to get their works heard. This overture of Mr. Shepherd's should be listed for performance at some orchestral concert of the present season. It is unfortunate, by the way, that he should have elected to give it a French title instead of using his own tongue.

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## GREATER NEW YORK.

NEW YORK, December 4, 1905.

**M**ARRIET WARE'S third Saturday morning musicale at Ardsley Hall consisted of a lecture on "The Classic and Romantic in Piano Music," by W. J. Henderson, with piano illustrations by Olga Samarooff. The lecture was full of information, and presented so that any intelligent person could understand. Madame Samarooff played the following:

Fugue, in C minor.....Bach  
Sonata, op. 53, first movement.....Beethoven  
Novelette, op. 21, No. 2.....Schumann  
Ballade, in A flat.....Chopin  
Walderauschen, etude.....Liszt

Madame Samarooff played the Bach fugue cleanly, the sonata with considerable bravour, and perhaps best of all the Liszt etude, which had in it great contrasts. Her playing is very enjoyable.

At the American Institute of Applied Music Florence Preston Houghton, a young piano student from Miss Gillies' class, played a program of eight pieces right well. She has a musical touch, and is evidently an earnest student. She becomes now Miss Chittenden's pupil. Marian van Duyn, contralto, sang songs by Schubert, Schumann and modern composers with rich voice and good style, and the social aspect of the affair was charming, with its tea table and feminine appurtenances, although the present writer did not get any tea. Miss Chittenden played capable accompaniments.

Oscar Seagle, baritone, who has studied with Jean de Reszke, and is now on his way to resume, gave a private song recital at Frank Seymour Hastings' home December 1. Though suffering from a cold, it was evident that he has a voice and vocal grasp beyond the ordinary. The "Pagliacci" prologue he sings with fine effect; a high F sharp in Massenet's "Roi de Lahore" aria, as well as G and A flat in other songs, all were of excellent quality. That he has rich emotional quality also came to the fore in "Now Sleeps the Crimson Petal," a prayer by Tosti, and an Italian operatic aria. Bruce Gordon Kingsley, Mus. Bac., A. R. C. O., and known hereabouts as one of the best organists and lecturers on musical topics, played organ solos, consisting of excerpts from Handel, the Bach B minor gavotte (the one known in the piano arrangement by Saint-Saens)—with a surprising B major chord at the close, by the way—and Guilman's "Nuptial March," and so pleased his hearers that he contributed further the staccato "Mirilions' Dance," by Tchaikowsky. All these he played from memory. Mrs. Chas. B. Foote, Mr. Hastings' sister, played most capable piano accompaniments, shining especially in the "Pagliacci" music, and the company of music lovers afterward met Mr. Seagle and wished him well in his further studies and coming career. The Hastings home has been the scene of the right beginning in the metropolis for many a young artist. Here music finds important place amid dignified surroundings.

A concert by the New England Glee Club, Sally Frothingham Akers conductor, at the National Arts Club, did not have the audience it of right should expect, although the bad weather may have kept the people at home. This club of women's voices sings so well that it is an artistic satisfaction to listen to them. That evening they repeated some of the choruses made familiar at previous concerts, such as Manney's "Song of Sunrise" and the always effective "At the Cloister Gate," by Grieg. Solos were also sung by Miss Akers, Evelyn Fogg, Elizabeth Olshausen, and a trio was sung by Viola Gramm, Miss Olshausen and Miss Fogg. The singing members of this club are:

Mrs. Augustus C. Dexter, president; Mrs. Charles E. Quimby, secretary; Mrs. Albert Bickmore, treasurer; Miss Eleanor J. Hogan, librarian. Mrs. Albert H. Bickmore, Mrs. John Lytleton Lyon, Mrs. Charles E. Quimby, Miss Viola Gramm, Mrs. F. B. Sewall, Miss Elizabeth Olshausen, Miss Julia Logan, Mrs. Charles F. Bromley, Miss Abigail Tillotson, Mrs. Whitney Conant, Miss Evelyn Fogg, Mrs. McGuire, Madame Piorkowska, Mrs. B. M. Schnarr, Miss E. Chapman, Miss F. Ruckert, Miss J. Detweiler, Miss Eleanor J. Hogan, Miss Lucy Glenn, Miss Maizee I. Reed Harris, Miss Babetta Huss, Miss Harris, Mrs. William H. Gibson, Mrs. MacAdam, Mrs. Reed, Miss Heil, Miss Mera, accompanist.

"The Story of the Pilgrims," told by the Sixth Grade at the Ethical Culture School, was the occasion for some excellent music, sung by the class, under the direction of P. W. Dykema, who is in charge of the music at the school. The "Pilgrim's Singing School" was especially amusing. Quite astonishing was a four verse poem, composed by members of the class, the music also by them. Mr. Dykema is getting good results in his special field.

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Susan Douglas Edson's song recital in the Myrtle Room, Waldorf-Astoria Hotel, last week, passed off with éclat. Madame Delhaze-Wickes, pianist, and Carolyn Beach Taylor, accompanist, assisted. Detailed mention must be reserved for the next issue.

Asa Howard Geeding, the baritone, scored another success at the First Presbyterian Church of Yonkers, November 23, in conjunction with Will R. Reeves, organist. He sang arias from "Elijah" and "Die Allmacht." In the latter part of this month he will be heard in a New York recital. Some recent press notices read:

"\* \* \* Mr. Geeding was in excellent voice, and in the "Elijah" music, thoroughly successful.—Yonker's Statesman.

Asa Howard Geeding, who had been heard here before, was at once in favor and warmly applauded. He has a rich baritone of exceptionally fine quality, and does everything in a highly artistic manner.—Hackensack, N. J., Republican.

"\* \* \* A general favorite. Mr. Geeding will always be welcomed here.—News-Standard, Uniontown, Pa.

J. Warren Andrews' first "Students' Recital," at his residence-studio in Weehawken took place November 22, De Witt Garretson being the organist, Louis G. Gimbridge singing tenor solos. The Jersey City Evening Journal of November 23 publishes a picture and sketch of Mr. Andrews and his work. The New York Press of November 19 has also an excellent picture.

George Narberti, for twenty-three years past the solo bass at St. Francis Xavier's R. C. Church, Gaston Dethier, organist, has some pupils of prominence. Virginia Casati, soprano of the "Sho-Gun" Company, now in San Francisco; Alberto C. Mora, basso of the second quartet at St. Patrick's Cathedral; Adelina Roatino, soprano in specialties, and Mrs. Dethier, all have studied with him. Mr. Narberti has had a large experience on the concert and operatic stage.

Mrs. R. Hirsch, who was the solo pianist and accompanist at the musicale at Mrs. Rosenthal's, arranged by Mr. Liebermann, is a Joseffy pupil, and played with dash and expression a Liszt tarantelle and other solos. The solo singers mentioned her capable and sympathetic accompaniments.

"The Soul Triumphant," just published by Schirmer, Harry Rowe Shelley's latest church cantata, is a highly original work, and was given its first performance at the Fifth Avenue Baptist Church December 3. It contains great variety; a fine Oriental men's duet, a lovely solo in five-four time for soprano, and a beautiful trio, "Faith, Love, Hope, These Three," for women's voices. Most of the work can be sung by a quartet choir.

Eduardo Bosco, the new Italian 'cellist, was the special soloist at Mrs. Winthrop's musicale on East Sixty-ninth street, last week. He played with fine, broad expression Handel's "Largo," and with utmost grace "La Cinquantaine."



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Henry Loren Clements' "A Virginia Romance" was given at Carnegie Lyceum December 4. The text and music were both composed by Mr. Clements, who strove in this to write within reach of singers of average capacity.

Benjamin Monteith's contralto pupil, Miss Wylde Wood, has been engaged as solo singer in the choir of the Presbyterian Church of Rutherford, N. J.

## Mildenberg Recital.

ALBERT MILDENBERG, assisted by Josephine Mildenberg, soprano; Harry McKlaskey, tenor; Thos. S. Gore, baritone, and string quartet, will give a concert at Carnegie Lyceum Thursday evening, December 14. The program will be made up of Mr. Mildenberg's compositions, and will include:

For Piano—

Gavotte Antique.  
Cradle Song.  
Water Ways of Venice.  
Intermezzo, Astarte.  
Arabian Night.  
Rhapsodie Tragique.

Mr. Mildenberg.

Songs for Tenor—

So Dear a Dream.  
Supplication.  
Thousand Thoughts.  
Her Eyes.  
The Ivy Leaf.  
The Message.

Mr. McKlaskey.

Chorus, Carmen, for Ladies' Chorus—

Songs for Soprano—  
The Pussy Willow.  
The Echo.  
Sew, Needle, Sew.  
The Brook.  
Ask Not If I Still Love.

Miss Mildenberg.

Songs for Baritone—

The Violet.  
The Serenade.  
The Narrative.  
Good Bye.  
Ich Liebe Dich.

Mr. Gore.

Aria, for Soprano, The Legend of the Diamond, with String Quartet, Piano and Organ—

## Henrietta Wakefield's Engagements.

HENRIETTA WAKEFIELD, the contralto, sang at a musicale at Mrs. Potterton's, Jersey City Heights, and also at Norwalk, Conn., recently. Both were very fashionable affairs, and Mrs. Wakefield pleased greatly. It is likely that she will give a recital soon.

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**R**ICHARD CARLE is once more on Broadway with a new comic opera. He calls it that, but the denizens of several "dogtowns" unanimously dubbed it a musical comedy. At any rate, Mr. Carle is satisfied that he tried to make an operetta with his "Mayor of Tokio," and believes that his abilities as a comedian will make up for any shortcomings that his libretto may show.

Florence Willard, Ethel Lloyd, Cecil Gray, Fred Freer, William Rock and John Wallerstedt are in the supporting company that did credit to Mr. Carle in the West and who are also making good in the New York Theatre.

The plot is laid in Japan and deals largely with the hard luck story of a "stranded" comic opera organization. The role of Marcus Orlando Kidder, the unlucky Thespian, falls to Mr. Carle, and is portrayed by him in the inimitable style that made him valuable to Broadway comic opera in former days.

There is a quota of Russians who make things lively when opposed to the "Japanesey" choristers and manage to make enough complications to fill the prescription for the average comic opera formula.

Musical productions still running smoothly are: "Wonderland," at the Majestic; "Babes in Toyland," at the Academy of Music; "Veronique," at the Broadway Theatre; "White Cat," at the New Amsterdam; "Dolly Dollars," at the Grand Opera House; "Duke of Duluth," at the American; "Earl and the Girl," at the Casino; "Me, Him and I," at the Fourteenth Street Theatre; De Wolf Hopper, in "Happy Land," at the Lyric, and Peter Dailey in "The Press Agent," at Fields' Theatre.

John E. Henshaw, comedian with Henry W. Savage's "Sho-Gun" Company, some years ago was in an opera company and among the members was a very homely singer who understudied principal roles. One night the prima donna was ill and the singer above mentioned sang her role. She was supposed to represent a very beautiful woman.

That night a friend of Henshaw's invited an old sea captain slightly deaf to witness the performance and the two cronies occupied front seats. The sea captain, with ear trumpet well in view, tried to catch the dialogue. Henshaw, in describing the approach of the beautiful woman who had not yet made her entrance, delivered this line to his companion on the stage.

"You say Clarissa is beautiful, but wait until you see my innamorata; ah! she is a perfect dream of loveliness!"

The old sea captain, not hearing these lines very well, begged his friend to repeat them, which he did sotto voce in his ear trumpet, adding, "He says a beautiful woman is coming on the stage."

As the homely singer made her entrance the sea captain exclaimed loudly to the delectation of audience and players. "Luff up. Gad—if she is beautiful then Henshaw knows nothing about female beauty."

Since the success of "Veronique" at the Broadway Theatre, its composer, Andre Messenger, has attained popularity in New York among comic opera goers. Much is expected of him in this line, although his principal occupation as director of opera at Covent Garden, in London, has a tendency to divert his attention from operetta to the more lofty work of being an accessory to grand opera productions. Mr. Messenger has some interesting views on comic opera, and when interviewed rather informally the other day, he said: "It is curious that none of our modern French composers of opera ever get beyond the borders of their own country. Only Charpentier's 'Louise' has met with favor in other lands. Debussy's 'Pelleas et Melisande' has never even been sung outside of Paris, although it was

a great success at the Opéra Comique. It is very advanced and unusual music, intensely difficult to produce, and will probably be given nowhere else for that reason. I mounted it, and we had to rehearse it for months. In the first place, there are twelve scenes, and the curtain must rise and fall between the changes. That would be enough in itself. Then the score is a most intricate and complicated texture, so interwoven that one part is absolutely connected with what precedes and follows it. If one thread is weak the whole is uncertain. Debussy was not in the least disappointed that his work was given nowhere else. That is like the French composers. The royalties are larger in their own country than in any other, and Debussy had a beautiful production of his work in Paris. So he was satisfied.

"There has not been a successful new production at the Opéra in Paris for years," he went on, "although two new operas by French composers must be given every season, and enormous sums are paid for them. Erlanger's 'Le Fils de l'Etoile' was the latest, and that was a complete failure. But this is scarcely true of France alone: There is but one composer of today in Italy. There is none in Germany, although it looked as if there was to be a new talent when Humperdinck began with 'Hänsel und Gretel.' Of course, we have Massenet and Saint-Saëns, but they have passed their youth. Unluckily, Charpentier will certainly not be able to compose for some time. He was to have written two operas that would follow on with the story of 'Louise,' completing the trilogy that told the story of a Paris working girl's life. But he is completely broken down, and his doctors have forbidden him to write for at least three years. His breakdown came immediately after the success of 'Louise.'"

"Sometimes I think that the lack of librettists may have its effect on composers, who are looking in every direction for some style of story that is going to appeal to the public. In France we have had Bruneau working with Zola, another composer setting to music Dumas' 'La Femme de Claude,' of all stories in the world, and the Italians are turning to Sardou. They all seem to be seeking something that nobody has yet found. We thought for a while in France that Bruneau was to be the coming composer. But today one hears nothing more of him. Four years ago at the Opéra Comique I tried to revive 'Le Reve,' which was popular in its time. But the public took no interest in it. After 'Messidor' had made no impression at the Opéra, two more of his operas were given at the Opéra Comique, 'The Tempest' and 'The Infant King.' Both failed to make any impression, and who hears of Bruneau today?"

#### WHO IS WALDEMAR LUETSCHG?

**W**ALDEMAR LUETSCHG has just added another to his list of successes by his appearance in Chicago with the Thomas Orchestra under Mr. Stock. Mr. Lutschg is just concluding the playing of four of the great concertos of the pianist literature. In Boston, October 20 and 21, with the Symphony Orchestra under Mr. Gericke, it was the Liszt A major. In Chicago, November 2, with forty men under Hans von Schiller, it was the Liszt E flat. With Mr. Stock and the Thomas Orchestra, November 24 and 25, it was the Tchaikowsky B flat minor, and with seventy men under Alexander von Fielitz, in the Auditorium, December 7, the Beethoven E flat marks the fourth of these works, which he plays like a master musician. Following are the opinions of the Chicago press on the playing of the Tchaikowsky:

As to the soloist and the Tchaikowsky concerto, it is difficult to write in moderation about either. A giant among piano works, a giant among pianists, is the exact status. Lutschg proved so great a master of his resources—had actually so much facility in reserve—that the work gave him as little concern as a prelude exercise. Notwithstanding that, he had fallen upon great chord and octave passages with the intensity of a demon. But mark! A musical demon, for musical quality was as much a feature of his great art as his fierce bravour. All in all, he proved to be as nearly a sensational pianist as one is likely to hear in a season.—Inter-Ocean.

Waldemar Lutschg is one of the fortunate players whose mastery of the piano is evident to his hearers after he has struck the first note. Perfect sanity and absence of all display are among the salient characteristics of his playing, and his technical abilities are remarkable. Large of frame and athletic, he has a hand of unusual size, a fine type for the piano. The octave work

of this player might well be termed astonishing. He took the finale at a terrific tempo, but all of the rushing octaves came out clearly. His sense of rhythm is perfect and the phrasing is clean. Exquisite delicacy of touch was exhibited in the second movement, the andantino, the qualities shown in this portion forming an attractive contrast with the powerful onslaughts before and after. Apparently he is a player who is strongly under the influence of the old classics and who holds to the venerated ideals, for good taste is evident in the uses to which he puts his resources. His tone is "big" and round, and the general style is distinctly impressive.—Record-Herald.

Waldemar Lutschg, the young Russian pianist, scored an emphatic success yesterday afternoon with the Theodore Thomas Orchestra, before an audience that grew vociferous in its attempts to do him honor. This musician played Tchaikowsky's concerto for the piano, B flat minor, op. 23, surmounting the great technical difficulties of that eminent production easily and gracefully and delivering it fluently and with great spirit and brilliance. With such finish did he play the first movement that he was greeted with a burst of applause, and at the close of the piece was forced to play an extra number, in which he showed his ability to produce velvety tones and a fine singing, liquid quality.

Mr. Lutschg is unaffected, natural and thoroughly at ease at the piano, and this added not a little to the charm of his playing.—Chronicle.

We have had no more brilliant, more poetic and finished performance than from the remarkable fingers of this wiry youth, who snaps up his chords with such precision and clean cut agility, whose finger work dazzles with its almost insolent ease, and whose cantabile sings in the ears long after the performer has passed from view. Lutschg has an indefinable magnetic charm about his playing—clusive, subtle, musical to the finest degree. He has a piano mind as well as a piano soul, and it predominates to an extent that never allows his temperament to carry him away from sane bounds.

The applause was spontaneous and terrific. The audience, determined, was granted the Chopin berceuse, some slower and less technically showy than most renditions, though the technic was all there. He seems to sacrifice all technical display to the content of the music in every case. He is natural and unassuming, and his playing is wonderful in its freshness and buoyancy. He is an artist among the best we have heard.—Examiner.

The soloist, Waldemar Lutschg, in this, his first appearance in Chicago, more than justified the extravagant praises of the European and very recently the Boston critics, who had led us to expect great things.

In no way did the artist fail to satisfy. For the technician a flawless execution, and for those to whom "the music's the thing," a reading of the Tchaikowsky B flat minor concerto for piano, intelligent, full of warmth and color, and withal so beautifully balanced, it was impossible to separate the execution, the music and the executant.—Journal.

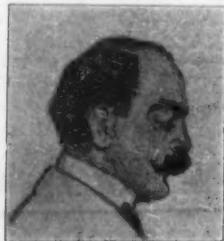
It is not often that a new pianist comes before the public with such signal claims upon favor as those presented by Waldemar Lutschg. His program number was Tchaikowsky's B flat minor concerto, and so far as the technical requirements of that imposing work are concerned he acquitted himself in a manner which removed technic from the field of discussion. He is evidently equipped for all the feats of virtuosity which may be imposed upon him and prepared to accomplish them with ease. His tone is full, round and commanding, the tone that can only come from a virile, self-assertive player, yet it has abundant warmth and sympathy. Repeatedly yesterday afternoon he gave evidences of his keen sense not only for tonal beauty but for rhythm and for symmetry and perfection of well rounded phrase. In the massive chords which march across the keyboard at the opening of the concerto, in the delicately pensive and poetic passages of the andante, and in the rushing octave passages of the final movement, which were given out with enormous dash and the precision of a triphammer, his execution was notable alike for its clarity and for its ease and certainty. To judge from the poetic sentiment he injected into the andante his temperamental qualities are quite on a par with his technical acquirements. He was rewarded at the close with as hearty and spontaneous a burst of applause as has been heard in Orchestra Hall this season and, after returning several times to bow his acknowledgment, sat down to give a finished and graceful performance of Chopin's berceuse.—News.

In his playing of this work the young artist showed unusual strength in every essential feature. His technic is all that could be asked. His command of the resources of modern pianism is unmistakable. He has great strength and lightness combined; there seems to be no limit to his velocity and he plays with a fire and vigor which arouse and maintain the admiration of his hearers. His sureness of attack and clearness of enunciation give to his playing decided assertion. Mr. Lutschg has everything in his favor—a manner unassuming but confident, a decision of declamatory power that demands attention, the enthusiasm of youth and a phenomenal power of endurance. The last tremendous octave work in the concerto was given with all the freshness and crispness with which the chord passages in the first movement were asserted.—Post.

#### Muriel Foster to Arrive in February.

**M**URIEL FOSTER, who is now singing at festivals in England, will arrive in this country in February, to begin her third tour in the United States. This English contralto is recognized wherever she has sung as an artist of great gifts and extraordinary musicianship. Her song recital programs display a wide acquaintance with the music of all schools and epochs. As a singer in oratorio Miss Foster is also in the front rank. Miss Foster will remain in this country until after the Cincinnati May festival.

An evening of song in Mrs. Hazleton's apartments, in the Ansonia, was given by Hallett Gilbert last Sunday evening. Mr. Gilbert's program contained groups of ancient and modern song and four of his own compositions. One of the prettiest of his own selections proved to be "Sunflower," which was written expressly for Mrs. Hazleton.



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## CLARENCE EDDY'S CONCERTS.

IN addition to playing in numerous concerts on his long tours, Clarence Eddy has been greatly in demand of late for the dedication of new organs. His engagements for these affairs have caused him to make trips rather widely apart from each other in the shortest time possible. He played in Ashland, Ky., November 18, and three days later gave two concerts in Pine Bluff, Ark. Then, although he could have played several more concerts in Arkansas, he was summoned to Brooklyn to dedicate the new organ of the Church of the Redeemer, November 28.

That Mr. Eddy's artistic playing was greatly appreciated by his audiences is shown by the many favorable press notices he received. Some of them are as follows:

One of the most classical musical treats ever given in our city was that of Saturday evening, at the Presbyterian Church, when their magnificent new pipe organ was dedicated by the renowned organist, Clarence Eddy, of Chicago, assisted by Helen M. Wendt, soprano; F. B. Moore, baritone, and Nelson Weedon, accompanist. The edifice was packed with music lovers, not only from this city, but from all the surrounding cities, who came to hear this grand treat. Mr. Eddy is almost a wonder, and his fame as an organist extends not only throughout this country, but throughout the world. We might say, while he was enjoyed by all, it was only the best musicians who appreciated him. Mr. Eddy was delighted with the new organ, and he had perfect control of it; and his playing was technically perfect.—Daily Independent, Ashland, Ky.

Garland Hyatt, in speaking of Mr. Eddy's recital given in St. James Episcopal Church, Pine Bluff, Arkansas, says: "The program was beautiful throughout. He is by far the greatest organist ever heard in Pine Bluff." Dr. T. C. Edgar heard Mr. Eddy in a recital in Davenport, Ia., and also in Philadelphia. He says: "I enjoyed both programs immensely. He is a wonderful organist."—Morning Courier, Pine Bluff, Ark.

A large and appreciative audience of high class music lovers was at the Temple Tuesday evening to hear the concert given by Clarence Eddy, on the fine new pipe organ which was recently installed there. The program which was arranged for this occasion was such as to please the most critical audience, especially when such noted musicians rendered the music. A number of Pine Bluff people had heard Mr. Eddy on previous occasions, and on account of the high testimonials and praise given him, a large crowd was present last night, and every number on the program was highly enjoyed. Wonderful master of the organ that he is, Clarence Eddy will tonight give an example of his versatility by rendering a concert of an entirely different nature from the one he gave last night. The selections for tonight will be, too, a distinctive Clarence Eddy concert, as most of the pieces have either been arranged by or dedicated to Clarence Eddy.—Daily Commercial, Pine Bluff, Ark.

"He is one of the greatest organists of the present epoch," says Signor Sgambati, the great authority of Rome, of him. Mrs. J. I. Norris: "Having heard several among the leading organists of the day, I must say that, technically, Mr. Eddy excels them all. It will be a rare treat to hear him again." Mrs. Jesse Core says: "I have heard Mr. Eddy no less than six times, and consider him the greatest organist in the United States."—Daily Graphic, Pine Bluff, Ark.

The Clarence Eddy recital at Temple Anshe Emeth last evening was largely attended, and closed Mr. Eddy's engagement here. Last evening's performance was duly up to the high standard set by the famous organist on the previous evening, and the audience was not disappointed.—The Daily Graphic, Pine Bluff, Ark.

Another delightful concert was given at the Temple Wednesday evening, by Clarence Eddy, the great organist, and it was enjoyed quite as much as the one on the previous night, although the music was of the popular order, being more suited to those who do not enjoy the classical music. Mr. Eddy has earned a great reputation in Pine Bluff, and if those who heard him ever have another opportunity to hear him they will not fail to do so.—Daily Commercial, Pine Bluff, Ark.

Clarence Eddy, whose fame as an organist is world wide, thrilled the very souls of a large audience at the Temple last night with the witchery and sweetness, grand and sublime music he brings forth with a divine touch upon the keys of a pipe organ. Mr. Eddy is the grandest and most gifted organist the world has ever known, and his playing and the music he produces was a revelation to those who heard him. It is an honor to Pine Bluff that such a master could be induced to come to this city, and those who failed to hear him last night should go to the Temple for that purpose tonight.—Morning Courier, Pine Bluff, Ark.

This was published before the recital:

The topic of conversation in society this week is the great musical treat in store for Pine Bluff this evening, when Clarence Eddy, the musical genius, will give a concert on the new organ at the Temple. "He is undoubtedly the peer of any of the greatest living organists," says August Haupt, the eminent German master, while Signor Sgambati, of Rome, characterized him as "One of the greatest organists of the present epoch." In 1889 the French Government invited him to attend the Paris Exposition, as America's foremost organist; while other expositions at which he has been similarly honored were: the Vienna Exhibition, in 1873; Philadelphia Centennial, in 1876; Chicago World's Fair, in 1893; Pan-American Exposition, in 1901; Louisiana Purchase, 1904; Portland, 1905.

Mr. Eddy has played to enthusiastic audiences and "bravissimos" in Berlin, London, Paris, Rome, Vienna and other European cities. He attracted the attention of the entire world to himself when, as director of the Hershey School of Music, Chicago, he performed the unparalleled feat of giving his famous series of one hundred recitals without the repetition of a single composition.—Daily Graphic, Pine Bluff, Ark.

## Carl Engaged a New Soprano.

WILLIAM C. CARL has engaged Jeanette Fernandez as solo soprano at the First Presbyterian Church, beginning last Sunday, December 3. Miss Fernandez has

held church positions in Philadelphia, Boston and Worcester, and is the possessor of a brilliant soprano voice. She will sing the solos in Mendelssohn's "Hear My Prayer" next Sunday morning at the "Old First," and on Christmas Sunday, December 24, Mr. Carl will give the Christmas portion of the "Messiah" at the afternoon service. Miss Fernandez secured the position over many applicants, who have been singing for Mr. Carl during the past week, and in addition to her work at the "Old First" will sing at many concerts throughout the season.

## MacDowell's Career.

EDWARD MACDOWELL, who is of Scotch descent, says an exchange, was born in New York city, where he began the study of the piano when he was very young. He was at one time a pupil of Teresa Carreño. When he was fifteen years old he went to Paris, and after two years' study there entered the Conservatoire. He was a pupil of Marmontel in piano and of Savard in theory. This period of study he has always mentioned with peculiar satisfaction.

After two years in the Conservatoire he went to Wiesbaden, where he studied under Louis Ecklert, and thence to Darmstadt, where he accepted the position of first piano teacher in the conservatory.

In 1888 he returned to the United States and settled in Boston, where he married one of his pupils.

In 1897 Mr. MacDowell accepted the chair of music at Columbia, founded by the gift of \$150,000 made by Mary Elizabeth Ludlow. There he remained until February, 1904, when he resigned, saying that there was too much materialism to combat.

Shortly after his resignation an American night at the Metropolitan Opera House was arranged by Felix Mottl for a concert performance. One of Professor MacDowell's compositions was scheduled for performance, but he necessitated a change of program by taking the stand that the segregation of American composers tended to belittle them, and demanding that his work be omitted.

Among Mr. MacDowell's best known compositions are concertos in A and in D minor and the symphony poems, "Hamlet and Ophelia" and "Lancelot and Elaine," his "Sonata Tragica" and "Sonata Civica," his "Woodland Suite," and a number of songs.

He is noted alike for his modesty and his independence. At the time of his appointment to the chair of music at Columbia, two stories illustrating these facts were told of him:

One related how, on the eve of the public performance of one of his compositions, he was on the point of destroying it, having little confidence in it. The other has it that when the Columbia University committee wrote to him in regard to his appointment, and requested some of his work, he refused to submit any compositions, on the ground that they could be had anywhere, and were sufficiently well known.

## More From the Falk Studio.

A SHORT time ago we printed a few words relative to the good work that William J. Falk is doing as an opera coach. Since that time one of his pupils, Marie Rappold, has made a sensational success at the Metropolitan Opera House. Although claimed by a number of teachers, the lady herself gives credit to Oscar Saenger, with whom she has studied voice production for seven years, and to Mr. Falk, with whom she has been and is still coaching, for the past four years. Her success reflects credit upon her teachers.

Among concert singers Mr. Falk's work has been signalized by equal success. Conspicuous this year has been Emilio de Gogorza, who is now finishing a tour with Madame Eames. The critics were everywhere enthusiastic about his singing.

Alice Merritt-Cochran, soprano, and Harriet Foster, contralto, who both proved great favorites at Chautauqua the past summer, are pupils of Mr. Falk and proved their worth by the many engagements they have booked for the near future. Another of his sopranos is Marie F. Stoddart, who last week gave three recitals in Pennsylvania cities and is engaged to sing with Fritz Scheel in Philadelphia.

John Young and Edward Johnson have also studied with him and give him credit for much of their success.

For the convenience of his large class of Brooklyn pupils Mr. Falk has been compelled to open a studio in that borough and now spends several days a week at 760 Bushwick avenue.

Clotilde Shipe, soprano soloist in St. James M. E. Church, New York, has done so much to raise the standard of that choir by her artistic singing. Miss Shipe is an artist pupil of Mr. and Mrs. Carlos de Serrano. These teachers have found her to be one of their most earnest and talented students and consider her an artist who will soon be recognized as a leading coloratura soprano.

## BECKER IN VIENNA.

(Cablegram to The Musical Courier.)

VIENNA, December 4, 1905.

WILLIAM BECKER, the American pianist-composer, had a tremendous success at his debut here last evening. Great enthusiasm and ten recalls at close. H.

## Marie White Longman on Tour.

THE contralto, Marie White Longman, spent two weeks in November touring the West and Northwest with W. C. E. Seeboeck and the violinist, Carlye Gray. Mrs. Longman was received with enthusiasm everywhere and was recognized by the press in the following appreciative notices.

Mrs. Longman's voice, a rich, timbrous contralto of good range, won her audience the moment the first tones of the aria from "Nadeshda" rolled in sumptuous cadences across the big auditorium. Tall, given to repose, her figure is eminently suited to the stately and yet winsome qualities of her sweetly powerful voice. It is so rare to find a subtle and compelling tenderness in the voices of our most potent contraltos that the singing of Mrs. Longman proved a pleasant surprise also.—Daily Independent, Helena, Mont., November 18, 1905.

Mrs. Longman has a splendid stage presence and her voice is rich and tender, full of expression and unexpected range. Her "Over the Desert," by Kellie, Oriental in theme and strain, was especially delightful.—Great Falls, Mont., Tribune.

Marie White Longman, the contralto, sang to great advantage, her lower notes being especially fine.—Salt Lake Herald.

Mrs. Longman has a rich contralto voice which is shown to good effect in the aria from "Nadeshda," by Thomas. Her voice is of wide range, clear and powerful.—Ogden State Journal.

Marie White Longman, contralto, has a voice that is rich and full of feeling. She has a stage presence that is indeed rare among singers, and her appearance was the signal for applause. Her numbers included some extremely difficult compositions, but she rendered them all in masterful fashion. Her tones are full and clear and there is warmth and melody in her voice that is captivating.—Butte Miner.

Mrs. Longman, the contralto, possesses a beautiful and sympathetic voice, which was heard to its best advantage in the simple songs and a tender lullaby, given as an encore.—Butte Inter-Mountain.

Mrs. Longman came somewhat unheralded, but made a decidedly favorable impression. She has a rich contralto voice and her enunciation is clear and distinct.—Salt Lake Telegram.

## Leopold Wolfsohn Pupils Play.

A PIANO recital by students of Leopold Wolfsohn presented an interesting program in the College Hall, 128 East Fifty-eighth street, last Saturday evening. The assisting artists were Boris Steinberg, bass; Isidore Miller, violinist, with Leopold Wolfsohn at the piano.

These recitals are given monthly to encourage the pupils to study and to accustom them to public playing. Mr. Wolfsohn is apparently meeting with success in these objects, as some of his pupils showed much self possession. Etta Sellner played Liszt's "Hungarian" fantasia; Bertha Goldenberg executed Liszt's etude D flat, and Edith Milligan finished the first part of the program with artistic interpretations of Chopin's etudes, op. 10, No. 5, and op. 25, No. 9, played together according to an arrangement by Godowsky. Her encore number was the Schulz-Evler arrangement of Strauss' "Blue Danube Waltz." Her final number was the Wagner-Liszt "Tannhäuser" overture.

Lillian Abraham played the Wagner-Liszt "Spinning Song." Adele Bouchere Smith and James Balsam contributed lighter selections skillfully.

## Engagements of Garnett Hedge.

BELOW is appended a list of recent and impending concert and oratorio engagements of the Chicago tenor, Garnett Hedge:

September 3—Sacred Concert.  
October 1—Concert, Chicago.  
October 12—Reception, Edgewater.  
October 20—Concert, De Soto Maennerchor, St. James' Hall.  
November 3—Musical at the home of Dr. Joseph Noel.  
November 8—"Rose Maiden," Chicago Commons.  
November 9—"Rose Maiden," McCormick Club.  
November 12—Soloist, Innes Band Concert, Thomas Orchestra Hall, Chicago.  
November 12—Evening, Sacred Concert, Edgewater Presbyterian Church.  
November 14—Concert, Male Glee Club, Boulevard Hall, Garfield Boulevard.  
December 4—Concert, Oakland Music Hall.  
December 12—"Messiah," Beloit College Choral Club, Abram Ray Tyler, director.  
December 14—"Messiah," Tabor College Choral Association, Tabor, Ia.  
December 24—"Messiah," North Shore Choral Club, Chicago.  
December 25—Soloist, Christmas Services, St. James Episcopal Church, Chicago, Clarence Dickenson, choirmaster and organist.

## Music and Society.

AT the large dinner and musicale given by Mr. and Mrs. William K. Vanderbilt last week at Idle Hour, their Long Island country home, the artists who gave the concert were Kubelik and Pugno.



## What the Jury Thinks.



### "Hänsel and Gretel," November 25 (Matinee).

**The New York Press**  
Much of its lovely charm of word and action was lost in the enormous spaces of the theatre.

**The New York Press**  
Some improvements in the cast would have been advantageous.

**The Sun**  
The motives are all taken from German children's songs.

**The Globe**  
Abarbanell played the role in the right spirit of childish gayety.

**The Sun**  
The scenic effects were by no means illusive.

THE NEW YORK HERALD.  
By adding this daintiest of lyric dramas to the repertory of the Metropolitan, where it should have been these ten years past, Mr. Conried has again put the opera going public in his debt.

**The New York Times**  
Abarbanell's voice has a pleasing quality.

THE NEW YORK HERALD.  
Weed did a good character sketch as the mother.

THE EVENING MAIL.  
The Italian baritone's voice seemed less true than heretofore.

**The Evening Post**  
There are an originality of invention and an emotional eloquence such as no composer since opera began three centuries ago has ever shown in a first work.

**The New York Press**  
But where is true inspiration, not to say individuality and originality, in this tone painting?

**The New York Times**  
Never has Alten appeared to better advantage.

**The New York Times**  
Homer was willing to sacrifice something of the beauty of her voice to the dramatic exigencies \* \* \*

### **New York Tribune**

The opera was capitally performed—so capitally, indeed, that it seems churlish to point out even a few of its flaws.

**New York Tribune**  
There was a full, artistic complement of performers.

**The New York Press**  
There is almost as much "Meistersinger" and "Siegfried" in this opera as there would be in an hour of those two Wagner works blended.

**The Evening Post**  
She seemed more intent on being funny than childish.

**New York Tribune**  
There was a worthy scenic outfit.

**The Sun**  
"Hänsel und Gretel" is a peculiar product of Germany, which might perhaps make its point in a small theatre and in a tongue understood of the people. In the big Metropolitan Opera House and in the original German much of it evaporates.

**New York Tribune**  
Her voice was thin and nasal.

**The New York Press**  
Weed's acting was stilted and clumsy.

**The Evening Post**  
His voice is as rich and resonant as ever.

**The New York Press**  
But is there one thread of real originality in this score? If so, we would be glad to have it pointed out.

**The New York Times**  
Humperdinck, touched, as by an inspiration, a fresh spring of imagination and beauty \* \* \*

**New York Tribune**  
Alten sang with more nature than art.

THE NEW YORK HERALD.  
Her voice proved, if anything, too pleasing.

**The New York Times**  
Goritz made the character of Peter unpleasantly out of focus in the picture.

**The New York Times**  
Weed did well the little she had to do.

**The New York Times**  
Some of Hertz's tempos seemed rather heavy footed.

**The New York Press**  
Jomelli's voice \* \* \* its acidulous, nasal quality was not always agreeable to the ear.

THE NEW YORK HERALD.  
Jomelli scored a deserved success.

**The Sun**  
Knote was an admirable Tannhäuser.

**The New York Times**  
A certain acid strain in Jomelli's voice \* \* \*

**The New York Press**  
Van Rooy has been heard to better advantage.

### New York Symphony Concert, November 25.

**New-Yorker Staats Zeitung**  
All those who have an antipathy against insincere music turned away disappointed from the Elgar piece.

**New-Yorker Staats Zeitung**  
The thoughts in the Elgar music are not worth their setting. Has Elgar exhausted his importance with "The Dream of Gerontius"?

**New York Tribune**  
The Massenet composition proved to be a delightfully quaint musical conceit.

**The New York Times**  
Campanari's voice seemed hardly as steady or as well controlled as in his days at the Opera.

### Francis Rogers' Recital, November 27.

**New York Tribune**  
He is at his best in banter and swing.

**The New York Times**  
He had certain difficulties with his upper tones.

### **New York Tribune**

The one complete, rounded out, finished piece of character acting was that of Goritz.

**New York Tribune**  
Weed was somewhat inflexible in voice and action, as usual.

**New York Tribune**  
He kept the spirit of his band full and vital.

THE NEW YORK HERALD.  
Her voice proved of pleasing quality.

**The New York Press**  
Her interpretation was on a low level \* \* \*

**The New York Times**  
Knote pushed his voice beyond the pitch on more than one occasion.

**The Sun**  
The quality of her voice was agreeable.

**The Globe**  
Van Rooy was steadily at his best.

**New York Tribune**  
There were melodies of modern contour, modern harmonies and new instrumental effects, all superbly employed in an old purpose, but none the less beautiful on that account.

**The New York Press**  
After a single hearing it impressed one as being one of the most original creations from the Englishman's pen.

**The New York Press**  
The Massenet song was of small musical significance.

**The World**  
His voice rang resonantly, the virile quality delighting the ears of the audience as ever it has done. It made one regret again that this voice is not included among those on the present Opera roster.

**The Evening Telegram**  
His habitual expression is serious.

**New York Tribune**  
He sang with delicious voice.

### "Queen of Sheba," November 27.

**The New York Press**  
The sustained high notes of the Garden Scene gave Walker evident trouble.

**The Sun**  
Knote sang Assad much better than he did last Wednesday.

**The Sun**  
Knote refrained from pushing his voice.

**The Sun**  
Walker sang in much the same fashion as she did Wednesday.

**The Sun**  
Hertz misses the real spirit of the score.

THE EVENING MAIL.  
Van Rooy's Solomon suffered often from too urgent a vocal method.

THE NEW YORK HERALD.  
Beethoven was represented by the sonata in B minor.

**The Evening Telegram**  
In the romance movement of Schumann's "Faschingschwank aus Wien," op. 31, he did his happiest work and roused the audience to positive enthusiasm.

**The New York Times**  
Most delightful of all was his playing of Chopin. Here he seemed to practice a greater moderation, both of tempo and of dynamics.

**The New York Press**  
He played the piano as if he were driving a machine, did this musical chauffeur.

**The New York Press**  
He dashed along the highways of Beethoven's B minor sonata.

**The Sun**  
His program embraced Beethoven's B minor sonata.

### "Favorita," November 29.

**New York American**  
Scotti did not seem to be in sympathy with the opera.

**The World**  
It was a rather tiresome evening of opera.

**The New York Times**  
Walker threw herself with devotion into her work.

**The Evening Sun**  
She seemed to have recovered the resonance of a naturally beautiful voice.

**The New York Press**  
Knote battled with the part with no more success than before.

**The New York Press**  
He frequently forced his voice.

**The New York Press**  
Walker's singing was 25 per cent. better.

**The New York Press**  
Hertz gave a superb performance of the score.

**The New York Press**  
Van Rooy, by curbing his vocal energy, gave better satisfaction.

THE NEW YORK HERALD.  
He played Beethoven's sonata in D minor, not B minor.

THE NEW YORK HERALD.  
Thus certain fine passages in the Schumann number were unpleasantly obscured by the speed at which they were played and the manner in which they were pedaled.

**The World**  
He blurred many passages in the Chopin G minor ballade, and played parts of the work as though speed and loudness were his chiefest considerations.

**The New York Times**  
There is in his playing a definite mood of poetry and poignant sensibility and sentiment.

**The Evening Post**  
Pugno played Beethoven's D minor sonata.

**The Globe**  
His reading of Beethoven's D minor sonata \* \* \*

THE NEW YORK HERALD.  
"Favorita" was revived to the unmistakable enjoyment of a large and brilliant gathering.

THE NEW YORK HERALD.  
Her treatment of the role was quite passionless.



**The Sun.**

When Walker proceeded to sing many tones sharper than a serpent's tooth \* \* \*

**The New York Times.**

Scotti seemed ill at ease in his music.

**NEW YORK DAILY NEWS**

The opera is tuneful and picturesque.

**NEW YORK PRESS**

Caruso did not seem in his best voice.

**The Globe**

The whole production was marked by seriousness and care in preparation.

**The Globe**

Walker was a striking figure in her flowing Spanish robes.

**THE EVENING MAIL**

Much of the time Walker's voice was hard and expressionless.

**The World.**

Miss Walker sang decidedly flat.

**THE EVENING MAIL**

Scotti went through the part with earnestness.

**The New York Times.**

Its absurdities and feebleness are continuous to the last act.

**New York American**

It was Caruso's greatest evening.

**NEW YORK PRESS**

The performance was ragged and showed lack of preparation.

**The Sun.**

She caused wonder at her extraordinary notions of costume and decoration.

**The Globe**

She did some exceedingly beautiful singing.

**Kubelik Concert, November 30.****The Globe**

His mood was cold and impersonal.

**The World.**

Kubelik's charms have not matured.

**THE NEW YORK HERALD.**

He was never in fault as to the pitch.

**New-York Staats Zeitung**

Kubelik has remained the same.

**New-York Staats Zeitung**

Before all things, Kubelik is a virtuoso.

**New-York Staats Zeitung**

In Wieniawski, Kubelik was in his element.

**The Sun.**

Mr. Kubelik has the fundamental requisite of a lovely Mozart style, a singing tone and a fluent cantilena.

**The New York Times.**

There is still much of the dross of the virtuoso about his artistic methods.

**The Evening Post.**

There was in his playing a spirit, an abandon, an enthusiasm, that go by the comprehensive name of temperament.

**The Evening Post.**

His art has matured.

**THE EVENING MAIL**

His intonation was occasionally at fault.

**THE EVENING MAIL**

His art has grown surer and more mature.

**THE EVENING MAIL**

He is no mere virtuoso.

**The Evening Telegram**

The Wieniawski concerto requires more feeling than Kubelik can put into anything.

**The New York Times.**

There was a certain sort of restraint in his playing of the Mozart concerto.

**New-York Staats Zeitung**

For beauty absolute—in quality of tone, in symmetry of phrase, in equability of timbre from the lowest tone within the utterance of the instrument, up to the highest reaches, in a sustained and easy grace, in a reposefulness which banished all thought of effort—Mr. Kubelik's performance was impeccable.

**"Die Fledermaus," November 30.****The Evening Post.**

The audience was a large one.

**NEW YORK PRESS**

The audience was a surprisingly large one.

**Philharmonic Concert, December 1.****The Globe**

Surely a program primarily to give pleasure.

**The Globe**

Herbert was content to let the band play as it liked.

**The Evening Post.**

The program was almost ideal.

**The Sun.**

The Philharmonic has rarely produced such a refined tone as it did yesterday.

**THE NEW YORK HERALD.**

Herbert received little more than polite recognition.

**The Sun.**

Pugno beat out of the piano before him some of the most hardened and heartless tone it has been the unhappy lot of music lovers to hear this season.

**The Evening Telegram**

The audience was far smaller than might have been expected.

**THE EVENING MAIL**

It was a pity that a larger audience was not on hand last evening at the Metropolitan Opera House.

**THE NEW YORK HERALD.**

The program was a hackneyed one.

**THE EVENING MAIL**

He knows the men \* \* \* gets what he wants out of them.

**NEW YORK PRESS**

The program was not one to stir the seriously inclined lover of music.

**THE EVENING MAIL**

The string tone was no clearer than it usually is.

**The Evening Post.**

There was probably more enthusiastic applause throughout the afternoon than there has been at any other concert this season.

**NEW YORK PRESS**

The Grieg concerto marks the high water mark of the pianist's attainments, for his exuberant, impulsive temperament fits him almost ideally for the interpretation of the work.

**Edwin Grasse Recital, November 29.****THE EVENING MAIL**

His intonation was often inaccurate.

**THE NEW YORK HERALD.**

His tone was rough and often untuneful.

**NEW YORK PRESS**

His intonation is surprisingly reliable.

**The Evening Telegram**

There is a soulfulness, a beauty of tone in his playing \* \* \*

**Savage Success in Boston.**

(From the Boston Herald.)

THE pecuniary success of Henry W. Savage's operatic season of a fortnight shows that the great public of Boston and its suburbs is eager to hear opera when the admission prices are reasonable; that there is interest in a work itself rather than in a star that blazes the more brilliantly by reason of the surrounding darkness; that the public is not averse to hearing its native language in operatic song. The enjoyment of the audiences that crowded

the theatre was unfeigned. The hearer was not pleased first of all and chiefly by the thought that he was assisting in a fashionable function. His pleasure was not dampened by the reflection that it was one which he could ill afford.

There are sanguine persons who believe that if a few wealthy Bostonians were to put their hands in their pockets an opera house would suddenly appear, like the New Jerusalem in the clouds, with stage in admirable running order, ushers with hair pleasingly combed, and a crowd passionately besieging the box office. 'Tis a pleasant dream, but opera houses are not established and maintained in this

way. There must first be a large and imperative popular demand. This demand is a plant of slow growth. Mr. Savage has done a great deal to foster and nourish it by showing what can be done by a manager who has faith in the public and keeps faith with it. We believe that he will do still more. The only regret that has been expressed in the course of the season has been that the season was all too short. In other words, many are now deploring the fact that the opportunity of hearing opera in English and at a reasonable price is limited. In this way a demand may soon arise.

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## CINCINNATI.

CINCINNATI, December 2, 1905.

**T**HERE was a festival quality in the first symphony concert yesterday afternoon in Music Hall. Everything about it was of large proportions. In numbers the orchestral size was not much of an increase over that of last year, but small as the increment was, both in the strings and woodwind, it told wonderfully well in the general effect. It was a plastic body, more elastic and more in conformity with Mr. Van der Stucken's conception and ideals than ever before. I have recorded the following impressions of the concert:

Perhaps the feeling that this was the first public appearance of the orchestra on its new mission of standing for a combination of all the great musical interests of Cincinnati had something to do with it. Perhaps there was more individual enthusiasm and more local ambition centered in local pride than ever before in the orchestral temperament. But whatever the causes may have been, the Symphony Orchestra stood at the very outset of the present season as a more highly finished product than any previous performances had recorded, and was splendidly in line as the nucleus for the great orchestra that is to lead the coming May Festival to historic distinction. To particularize, the improved quality of the woodwind invited special attention, and such as it is it will bear comparison with that division in any of the leading orchestras of the country. Mr. Van der Stucken had constructed a program of considerable length but of intense interest—modern in complexion with the exception of that monumental classic—the Beethoven "Emperor" concerto. The Dvorák "Carnival" overture reveals a modern master of orchestration, quite of a Beethoven or Wagner capacity, and the local coloring is vivid and quaint—of a thoroughly Bohemian character. The orchestra played it with admirable vivacity and tense ensemble. Finely contrasted between the Dvorák overture and the Beethoven concerto was the Tchaikowsky symphony No. 5, E minor, with which most of the audience were familiar. Mr. Van der Stucken gave it an authoritative, powerfully impressive reading. How vividly much of the working out in the first movement reminds one of the first movement of the fifth symphony! Almost the same, with the difference of Russian coloring and temper. The second movement was masterfully played by the orchestra. The horn solo was a dream of exquisite tonal beauty. The bold, incisive rhythms of the finale were of ravishing intensity and its crescendos compelled a commanding conviction. The choral like majesty of the concluding chant with its Oriental coloring was a climax in its impressiveness. In the Massenet suite Mr. Van der Stucken presented a modern work of rare interest—distinct type of the modern French school. The orchestra played it con amore, imparting to each movement grace and piquancy. The well known melody of the scene religieuse was beautifully played as a solo by Carlo Fischer, leader of the 'cellos. He gave it with delicate shading and much temperament. The melo-pastoral tone of the new first oboes in the divertissement was also much admired.

Alfred Reisenauer was the soloist and played the "Emperor" concerto of Beethoven.

One of the noteworthy musical events of the past week was the American professional premiere of fifteen new songs composed by Dr. N. J. Elsenheimer, of the College of Music faculty, in the Odeon, Tuesday evening, November 21. The event was under the composer's personal direction, who also played the accompaniments in his masterly style. If there is anything which distinguishes Dr. Elsenheimer in his musical career and lifts him above his fellows it is the distinction of originality and thorough broad musicianship with which he invests that which emanates from his brain. His compositions attain the highest ideals, and one feels instinctively that he not only strives after them, but has actually realized them. The dress fits

the musical idea perfectly. The thought and its expression are in the closest sympathy. These characteristics apply with fullest force to his latest collection of songs, which traverse the realm of possibilities in the musical expression after human emotions. Whether in the humorous, serious, sublime or passionate moods, Dr. Elsenheimer, in these songs, is always true to nature, and therein lies their principal charm. In their performance he was assisted by vocal and instrumental talent of the College of Music.

November 21, with the Philharmonic Orchestra of Indianapolis, Douglas Boxall, of the Cincinnati Conservatory of Music, appeared both in concerted and solo numbers, and aroused great enthusiasm from his audience. His number with the orchestra was the Liszt-Schubert "Wanderer" fantasia, and the solo selections were two Chopin songs, arranged by Liszt. A Poldini study given as an encore was a dazzling bit of work.

J. A. HOMAN.

## New York Institute of Music.

**A**LTHOUGH it has been in existence but a short time, the New York Institute of Music now ranks among the greatest institutions of its kind in this country or Europe. Bessie Clay, its president, is a distinguished educator, who has achieved unqualified success as the head of a notable educational institution of New York. She enjoys a very high reputation. Her name has added much to the standing of the new enterprise and she has been largely instrumental in achieving its success.

Few of the great conservatories of the Old World have a faculty comparable to that of the New York Institute of Music, as may be seen by a glance at the following list of names:

Bessie Clay, president; Ella G. Hull Fuller, vice president; Leo Braun, director of Operatic Department; Felix Heink, head of Department of Interpretation. Voice Culture—Leo Braun, Bessie Clay, Blanche Stone Barton, Leonardo Vegara, Edwin Wilson, Beatrice Fine. Piano—Pietro Florida, Felix Heink, Joseph Maerz, Carl Bruchhausen, Bessie Clay, Marya Blazejewicz, Grace Moran. Organ—George Bauer. Violin—Arthur Bergh, Victor Kuzdo, Dan Visanska, Carl Venth. Viola—Fritz Schaefer. 'Cello—Victor Sorlin. Harp—Edith Davies-Jones. Harmony and Composition—Leo Braun, Arthur Bergh, Harold Orlob.

The directorate of the Institute has arranged for a series of faculty concerts, five of which already have been given. The song recital, Friday evening of last week, was a brilliant entertainment which was enjoyed by an audience which filled every seat. Many late comers were content to enjoy the music standing. This fine program was given by Edwin Wilson, an admired baritone, whose artistic singing always is delightful:

Honor and Arms, Samson.....	Handel
Lungi dal Caro Bene.....	Secchi
Du bist wie eine Blume.....	Liszt
Ich Liebe Dich.....	Grieg
Crepuscule.....	Massenet
Malgre Moi.....	Pfeiffer
Danny Deever.....	Damrosch
My Light.....	C. G. Spross
The Sea.....	MacDowell
Thy Beaming Eyes.....	MacDowell
Pilgrim's Song.....	Tchaikowsky
Lady Picking Mulberries.....	E. S. Kelley

Charles Gilbert Spross at the Piano.

This wide range of songs enabled the singer to show his uncommon versatility. Mr. Wilson is at home in all vocal forms. He possesses great dramatic talents and invests with intense fervor such songs as demand this treatment. He is equally great at the other extreme, singing with simplicity and daintiness such songs as do not demand force and fervor. Mr. Wilson's method of vocalization is legitimate and in all he essays he discloses a bright musical intelligence. From whatever view considered, the song recital Friday night was a success. Next Friday night the sixth recital will take place and it promises to be as interesting as its predecessors.

## DAVID BISPHAM IS PRE-EMINENT.

**I**N opera, oratorio, and in concert, David Bispham has appeared with success such as comes to few. His popularity abroad is as great as in this, the country of his birth.

On his present American tour, which is under the direction of Loudon G. Charlton, Bispham is repeating his unique cycle, "Cycle of Great Song Cycles," which has won universal favor. Never has the singer been in better voice, his wonderful vocal powers being now in their very zenith of development. But, aside from his rich, magnetic voice, it is Bispham's temperament which arouses his audiences to a white heat of enthusiasm; he is the artist through and through, with an interpretative power and dramatic skill which seldom have been equaled. Mr. Bispham is a man of dignified presence, whose mien evidences an unusual mingling of the aspects of the scholar, the artist, and the man of the world.

"To hear him in a fine interpretative mood is to have one's artistic ideal materially broadened," declared the St. Paul Dispatch recently. "First of all, there is his artistic integrity, the absolute faith he keeps with his own vision. His splendid imagination has provided him with a rich and varied mental experience, and his auditors reap the benefit. In the writer's opinion, Bispham's most effective work last evening was his rendition of a little lullaby by a new composer. His pianissimo was wonderful in carrying and emotional power, the delicate shading ranging from mere cloud shadows to foreboding and poignant grief. Some one has called the best art equipment but a model kit of tools. Bispham has invented some new ones, and his disciples would eagerly learn their use."

Bispham began in Italy to study the works of the old masters as a preparation for oratorio. In London he studied with William Shakespeare, and coached in English oratorio under Randegger, who also trained him in the operas of Mozart and Rossini. His repertory includes all the standard choral works and cantatas, which he has for years sung at the great autumn festivals in Birmingham, Leeds and Sheffield, as also the foremost choral bodies in England, Scotland and Ireland. While giving close study to the oratorios of Haydn, Handel and Mendelssohn, he has paid particular attention to the works of Bach, which he has sung at the Bach festivals in London.

Because of his paramount interest in Beethoven, Schubert, Schumann, Franz and Brahms, German songs, early engaged his especial attention and study. He took as models certain singers whom he not only admired as operatic artists, but for their versatility, as they were equally at home in song and oratorio. He perceived that the knowledge of the dignity of sacred concert music lent repose to their operatic work, and that their operatic art put life into their oratorio singing. He also saw that their proper interpretation of songs by the great masters added a certain poetic quality to the other branches of their art. And so it came that such singers as Gura, Scheidemantel, Emil Fischer and Georg Henschel, Charles Santley, Myron W. Whitney and Max Heinrich became his musical heroes and ideals, the latter having given him, as long ago as 1874, when he came to Philadelphia, his first introduction into the inner beauty of the great German songs.

There is no question in the minds of those familiar with his attainments, that however beautiful or highly trained certain individual voices may be, there is no singer in America or Europe capable of such variety of work in opera, oratorio and song recital as Mr. Bispham.

## Sunday Night Concerts.

**A**T the Metropolitan Opera House last Sunday evening, Engelbert Humperdinck led excerpts from his "Sleeping Beauty" and "Heirat Wider Willen," Jean Gerardy played 'cello solos, and Bars, Fremstad, Journet and Goritz sang. The "hit" of the evening was made by Gerardy, who is in finer form than ever this year, and delighted his hearers with a magical display of tone, technic and temperament.

Victor Herbert's orchestral concert at the Majestic drew the usual large audience, who cheered Herbert in the fashion that has become customary whenever he appears. The numbers most liked were a movement from Tchaikowsky's "Symphonie Pathetique," Massenet's "Scenes Alsaciennes" and "Rubinstein's sprightly "Mot de Cavalerie." Excerpts from "Babes in Toyland," "Mlle. Modiste" and "Babette," Herbert's own compositions, were delightful. Katherine Heath, soprano, was the soloist, and made a good impression.

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## CHICAGO.

CHICAGO, December 2, 1905.

THE seventh pair of concerts of the Theodore Thomas Orchestra's regular season were termed by the management "popular concerts," which they were in a fine sense. The compositions were all of sufficient length and intrinsic value as to leave no effect of piecemeal, though Mr. Stock would have the power and disposition to read largely out such an effect, did it actually exist. One cannot lose the fact that notwithstanding this conductor's highly temperamental playing, sanity and dignity are always hard by. That may be the best lesson that he has taken from his late revered preceptor, Mr. Thomas. The list of compositions played was as follows:

Overture to Merry Wives of Windsor.....Nicolai  
Largo, from Symphony No. 5.....Dvorak  
Fantasia Apassionata, for Violin.....Vieuxtemps  
Irish Rhapsody, No. 1, op. 78.....Stanford  
Overture to Mignon.....Thomas  
Grand Valse de Concert.....Duvivier  
Berceuse.....Jarnfelt  
Allegretto Scherzando, from Symphony, No. 1.....Svendsen  
The Year 1812.....Tchaikowsky  
Ludwig Becker, Soloist.

The orchestra played with enthusiasm, and in the very first number raised the Nicolai overture to the standard of a virtuoso piece. The same was eminently true of the Tchaikowsky overture at the close, where the fullest realism of pistol shots and ringing of bells had the atmosphere highly charged. Meanwhile they had played splendidly in the movements from the Dvorak and Svendsen symphonies, nor was there a place in the program that found them short of the standard. Among the novelties of the day, the "Grande Valse de Concert," by A. D. Duvivier, who has been for many years a resident of Chicago, attracted the usual local interest. The valse was composed in London in 1885. It does not sound distinctly modern. Generally light, plain themes, treated with considerable variety, express the character of the work.

The second concertmeister of the orchestra, Ludwig Becker, who was soloist for the concerts, gave a strong presentation of the Vieuxtemps Fantasia. It was a rendition that never lapsed from extreme vitality and beautifully musical quality. His scales were clear and true, and his bowing of very rapid passages was of a strength and beauty as would distinguish him among hundreds who appear in similarly responsible tasks. The performance left the impression that the artist was of high class timber, with a lot of growth still coming to him.

The next program will bring Ritter's overture to "Der Faule Hans," Oskar Fried's "Adagio and Scherzo for Wind Instruments, Harp and Kettle Drums, op. 2," Hugo Kaun's humoresque, the "Sir John Falstaff," op. 60, the Liszt E flat concerto for piano, and selections from the third act of "Die Meistersinger." Alfred Reisenauer will be the soloist.

The second concert of the series that the Bureau Agency of Music is giving at Ravinia Theatre by the Theodore Thomas Orchestra, under Mr. Stock, is being given December 4, with a program including the "Freischütz" overture, the fifth Beethoven symphony, Goldmark's "Sappho" overture, Hugo Wolf's "Italian Serenade" and the Tchaikowsky variations, op. 55, in suite form, with obligato played by Mr. Kramer.

The name and advance notices on Marie Hall were not potent enough in Chicago to fill Orchestra Hall for her first recital, Thanksgiving night, but figures of something like 1,500 were there, and that is much more than a bare quorum. Those that came heard the young artist in two movements from a Schütt suite, the entire D minor Wieniawski concerto, five pieces that embraced Ch. E. Bach's "La Complaissante," Couperin's "Le Bavolet Flottant," a minuet by Mozart, the Saint-Saëns "Le Cygne" and Novacek's "Moto Perpetuo," also the Paganini "Hexentanz," to conclude.

There is no great power of vision involved in seeing how Miss Hall's playing brought her success in England, because the English have appreciated Kubelik and Sarasate as no other nation has. The secret lies in the fact that the English are a fiddle loving, fiddle playing people, and pure technical excellence on the instrument is appreciated by them at its highest. Miss Hall's playing has pure technical excellence and something more. Her violin "voice" is always imbued with a certain nervous vitality that guarantees everything against ennui. This quality was present in the first brilliant measures of the Schütt suite, and it was present in equal parts in the widely differing style of the Wieniawski romanza, the Bach air (as encore), and the Paganini bravour piece which ended the recital. Her command of the bow and the left hand was so free and true as to give the audience the leisurely feeling that all was secure. The violinists, as a profession, are heir to numerous faults that Miss Hall does not have, and there are few of the excellencies which she does not, in a degree, possess. It is therefore in order to say that the world is not yet exactly overrun by those who are capable of giving so much pleasure and so little regret.

The second recital by Marie Hall was played at the same place Saturday afternoon, when the program had the Mendelssohn concerto, the Wieniawski "Faust" fantasia and numerous smaller compositions. During the afternoon she played the Corelli "La Folia" entire as an encore. The playing of the program confirmed the good impression of her first recital. She hurried the last movement of the Mendelssohn at the expense of clarity, but she had shown considerable inspiration in the course of the afternoon, and had otherwise conducted her work in most praiseworthy fashion. It is announced that Miss Hall will give a popular Paganini concert in the Auditorium on an early date, to be decided later.

The recital given in Music Hall, November 26, by Alfred Reisenauer was replete with piano music of staid propensities, for the Beethoven C major sonata, op. 53, and the Schubert D major sonata, op. 53, were played entire. At the conclusion of the latter, Mr. Reisenauer proceeded with a group of four numbers of Chopin, besides the Chopin-Liszt "Maiden's Wish" and two of the Paganini-Liszt etudes, making a program of unusual length. The artist's playing of the Beethoven and Schubert would be probably considered the height of orthodoxy, though worked out in more detail than in the extremely conservative ideal. The result of such interpretation was to give the compositions all of the effectiveness that their material permitted—in fact, complete portrayals with the very plainest tints. The Beethoven was by far the more interesting, and it seems a

little remarkable that an artist of Mr. Reisenauer's calibre should be willing to give up the forty minutes or more that are necessary to the playing of so plain material as the Schubert. Many of the themes are painfully dry and interminably dwelt upon by the composer. Only the masterly detail the artist observed could keep the auditors' interest for such music at all. The last movement did contain the daintiest pianism imaginable, but a fourth of the quantity would have been enough.

Max Heinrich, who left Chicago some years ago for a residence in Southern California, gave a recital in Music Hall on the afternoon of Thanksgiving. The main object of the program was the reading of Tennyson's "Enoch Arden" to the melodramatic music by Richard Strauss; but preceding the reading the four serious songs by Brahms, a setting of a Tennyson sonnet and four new songs were presented. The songs were "Erlöst," by George Sylvester Viereck; "Die Buche," by Wilhelm von Polenz; "Hope," by James E. Whedon, and "Die Zither Lockt, Die Geige Klingt," by Rudolph Baumbach. Mr. Heinrich played his own accompaniments to the songs, and the pianist, Katharine Howard, played the Strauss music to the "Enoch Arden." A large audience was present by reason of the long standing popularity of the artist and the management of Mr. Neumann.

The Chicago song writer, Carrie Jacobs-Bond, was assisted in an authors' recital, November 28, by Elias Day, who is widely known by his character portrayals. The recital was given in Music Hall, under the management of Mr. Neumann. The program included two groups of songs and a half dozen dialect sketches by Mrs. Bond; also three readings by Mr. Day. The songs presented by Mrs. Bond were "Nothing But a Wild Rose," "Shadows," "My Dearest Dear," "Until God's Day," "A Study in Symbols," "The Birds" (MS.), "The Lure" (MS.), and seven of her songs of childhood, comprising "Have You Seen My Kitten?" "Captain of the Broomstick Cavalry," "Going to Church With Mother," "The Little Shoe," "Sunshine," "Po' Li'l Lam'" and "Is Yo'?"

Mrs. Bond has upward of sixty songs in print, most of which are published and very successfully sold by herself. The songs represented on this program are typical. Plain melodies and light, but tuneful, scoring for piano are observed in all. There are many bits of characteristic suggestion in the piano parts, but the songs get much of their charm through the feeling and sentiment of the texts.

Mr. Day's contributions to the program were headed by an anonymous "Descriptive Symphony" in his own arrangement for characterization. The musical feature of the sketch was a trio of piano motives in burlesque which he adapted to an equally burlesque hunting story. In this and in readings from his own literary works Mr. Day employed a finely studied though most natural style. His work gave rare pleasure.

The Beethoven program at the American Conservatory, November 25, was played by the pianist, Henriot Levy; the cellist, Jan Kalas; the tenor, E. C. Towne; the violinist, Leon Marx, and pianists, Ella Mills and Amanda Closius. Mr. Levy played the thirty-two piano variations in C minor with the beautiful tone and careful interpretation that accompany all of his work. Mr. Towne sang the "Adelaide," op. 46, to the accompaniment of Miss Mills. The three other numbers were participated in by Mr. Marx, and included the F major violin romanza, the first movement of the C minor sonata for piano and violin, and the first movement of the B flat major trio for piano, 'cello and

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violin. Miss Mills played the piano part in the sonata, and Miss Closius took the same instrument in the trio.

The playing of these chamber compositions had a balance and a finish that are seldom accomplished by performers who play only casually together, though the results may be rightly termed the legitimate outgrowth of the several years' ensemble practice that have been observed at this conservatory. Mr. Marx has been at the conservatory but two seasons, though for a number of years he has taken every opportunity offered to play ensemble. The good balance of items such as technical finish, musical feeling and steadiness as interpreter makes his playing of Beethoven enjoyable in a high degree.

The annual piano recital in Chicago by Rudolph Ganz will be played in Music Hall, Sunday afternoon, December 10. Of the compositions noted on the following program Mr. Ganz is playing the group by Alkan for the first time in Chicago. They are compositions of great character and musical excellence. The arrangement of the program is as follows:

Sonata, in C minor.....Scarlatti  
Siciliana, in F major.....Scarlatti  
Fantasia, in C major.....Haydn  
Sonata Appassionata, op. 57.....Beethoven  
Variations and Fugue on a theme by Handel, op. 24.....Brahms  
Vision.....Alkan  
Staccato, from op. 63.....Alkan  
Le tambour bat aux champs (After the Battle) op. 31.....Alkan  
Les Jeux d'Eau la Ville d'Este (Water Fountains).....Liszt  
Ballade, in G minor, op. 24.....Grieg

The distinguished virtuoso, Brahm van den Berg, will play his first recital in Chicago at Music Hall, Tuesday evening, December 12. Mr. van den Berg is of Dutch parents, though born at Cologne on the Rhine. His musical studies began at Antwerp and during his career as artist he has played with much success in London, Paris, Amsterdam, Brussels, Liège, and other important cities. Mr. van den Berg was selected by Saint-Saëns to play the composer's G minor concerto at the Saint-Saëns festival, held at Antwerp some years ago. Among the many artistic influences that Mr. van den Berg enjoyed were some years' study under Joseph Wieniawski, brother of the great violinist and composer, and in 1892-1895 continued study under Leschetizky, in Vienna.

The program that Mr. van den Berg announces for his Chicago recital is largely of virtuoso material, and, judging from reports of his sensational successes achieved on the spring tours of the Theodore Thomas Orchestra, there is a fine treat in store for Chicagoans. The program is as follows:

Variations, on a Theme by Paganini, op. 35, book No. 1.....J. Brahms  
Fantaisie, op. 40.....F. Chopin  
Ballade, G minor, op. 23.....F. Chopin  
Legend, op. 164, No. 4.....J. Raff  
Etudes, op. 36; op. 10, No. 1; op. 41, No. 2.....A. Arensky  
Valse, op. 10, No. 2.....S. Rachmaninoff  
Study, op. 25, No. 2 (F. Chopin), arranged for the left hand, L. Godowsky  
Badinage (F. Chopin), op. 10, No. 5, and op. 25, No. 9, combined in one study.....L. Godowsky  
St. Francois de Paule, marchant sur les flots, legend No. 2, F. Liszt  
Don Juan, Fantaisie.....F. Liszt

Members of the piano class of Miss Dana, of the Walter

Spry Piano School, played a recital in Cable Hall, December 2. Compositions by many composers were played by Mary Glenn, Beatrice Bixbee, Virginia Patton, Susan Wilbur, Marjorie Richardson, Eleanor Spry, Ruth Anderson, Helen Glenn, Gladys Spry, Dorothy Palmer and Jane Rollo. The composers represented were Merkel, Eilenburg, Henriques, Kullak, Wilson G. Smith, Heller, Scharwenka, Low, Jensen, Raff, Bohm, Haberbier, Chopin, Reinecke, Kirchner, Concone, Hiller, Mendelssohn, Seeböck and Von Wilm.

Mr. Spry will play his annual Chicago recital in Music Hall, December 31, under the management of F. Wight Neumann.

The American Conservatory announces that its recital program of Saturday afternoon, December 9, will be played by advanced pupils of Allen Spencer, J. Clarke Williams, Karleton Hackett and Herbert Butler. A pupil of Mr. Spencer will play the first movement of the Grieg A minor concerto for piano.

The F. Wight Neumann announcements for early appearances, besides the Rudolph Ganz recital of December 10, are the concert in the Auditorium next Saturday afternoon, December 9, by Emma Calvé and her company, and a piano recital in Assembly Hall, Fine Arts Building, December 13, played by Carl Wolfsohn in commemoration of the seventy-first anniversary of his birth. Mr. Wolfsohn will play the Beethoven C minor sonata, op. 27. The soprano, Rose Borch, will assist the veteran artist. Mme. Calvé's selections for her concert of December 9 are stanzas from Gounod's opera, "Sappho," the aria "Perle de Bresil," by David, and a rendition, in costume, of the "Habanera" from "Carmen." Assisting artists are the French basso Bouxmann, the tenor Berrick von Norden, the violinist Jeannette Vermorel, the pianist Ducreux, and the flutist Louis Fleury.

Mr. Neumann also announces a return engagement of Harold Bauer, who will play a recital in Music Hall, Sunday afternoon, December 17. A recital by George Hamlin is booked for January. The date for the Gadski recital has been set at January 6, for Orchestra Hall.

THE PERSISTENT INTERVIEWER.

#### Success of a Sweet Pupil.

GAY CLAUS, a young and talented pupil of George Sweet, sang recently at the concert given by the Liederkreis of Cleveland, Ohio. An extract from a criticism of The Westbote (German paper) referred as follows to Miss Claus:

In accord with the fine work of the chorus was the soloist of the evening, Miss Gay Claus, a young soprano of whom Columbus may be proud. She brilliantly fulfilled the great hopes in her wonderful voice, through earnest study under the celebrated singing master and opera singer, George Sweet, in New York.

Three Lieder were sung in charming style, and the aria, "Pace, mio Dio," from Verdi's "La Forza del Destino," with such power that the large hall seemed scarcely able to hold the mighty tones. This voice seems to be created to paint the grand tone pictures of Wagner to their highest perfection.

Several encores were demanded and the enthusiastic applause attested how completely she had entranced her audience.

#### BRUSSELS NOTES.

BRUSSELS, November 2, 1905.

OWING to the death of the Count of Flanders—brother of the King—Brussels has been in mourning for a week and all amusements were suspended and theatres closed. A multiplicity of reasons, however, prevented the postponement of the Ysaye concerts, which had been arranged for the 18th and 19th. Out of respect to the national mourning and the memory of the Count, Beethoven's "Funeral March" was given at the commencement. The lowered lights, orchestra standing, and the power of that wonderful music rendered the scene most impressive and solemn.

Ferruccio Busoni was the soloist, and his program consisted of Saint-Saëns' fifth concerto and Brahms' "Variations on a Theme of Paganini." The former work is rather an ungrateful one, and in spite of the pianist's lightness and clarity of technic it was not particularly interesting. Busoni is a serious musician, but his interpretation of this concerto left much to be desired. The ease with which he overcame the difficulties of the Brahms variation was delightful, and the contrasts were sufficient to prevent a sense of monotony. At the public rehearsal Saturday he gave Chopin's polonaise in A, and Sunday the enthusiasm was so great that he was forced to repeat the Schubert-Liszt arrangement, which he had played in response to numerous recalls. A symphony by Albert Dupuis, heard for the first time, was not a success. The themes resemble one another closely and the orchestration is weak. The brass and wood instruments predominate, and, save a few times when the cellos have the leading voice, the strings are not heard. The work leaves an impression of operatic rather than symphonic music.

Vruels' "Modern Rhapsodie" for orchestra, which closed the program, is excellent. It is best described as a series of rondos and dances, interrupted by a passionate love episode. As in his symphony, admirable clarity and variety of orchestration is shown.

Louis H. Delune, whose works are more and more appreciated by the Belgians, will give a concert in Berlin in January. It will be given at the Singakademie and the splendid Philharmonic Orchestra will be the means of presenting his work to the Berlin public.

Ysaye played at Antwerp on Monday with phenomenal success. His program included the Beethoven concerto, a Bach sonata and a valse caprice by Saint-Saëns, arranged for violin. He is now in Germany, and plays in the South of France before returning to direct the next concert on December 9, at which Jacques Thibaud will play.

Stefi Geyer, the young Hungarian violinist, will be the attraction of the next Concert Populaire. She is a pupil of Hubay and her program consists of Goldmark's concerto, "Rondo Capriccioso," by Saint-Saëns, and "Czardas," by Jenő Hubay.

Such interest has been shown by the Brussels public in the works of modern Belgian composers that the directors of the Ysaye concerts announce four evenings devoted to chamber music, which will also ignore all that is old and classical. Sonatas, trios, quartets and quintets by Franck, Jougou, Lekeu, Vruels and Rasse, will be interpreted by Demest, Eugen Ysaye, Deru, Théo. Ysaye (piano), Van Hout (alto), Loewensohn (cello). Lieder and choruses for women's voices will also be given and works of Hubert, De Greef, Delune, Dupuis, Théo. Ysaye, &c., will be sung.

M. L. M.

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## PITTSBURG.

PITTSBURG, Pa., December 1, 1905.

THE new organ in the Immaculate Heart of Mary R. C. Church was dedicated on Sunday, November 26. The elaborate program included a prelude in A flat for organ by A. M. Foerster, one of Pittsburgh's most noted composers. "Ave Maria," by the same composer, was sung by Mary V. Cunningham, with violin obligato by Franz Clement. Mr. Foerster's "Ave Verum" was also sung by a chorus of sixty voices. Henry J. Mangold, organist, was represented on the same program for a "Gloria" from his Mass, sung by the chorus. The "Inflammatus" from Rossini's "Stabat Mater" was given by Miss Cunningham and chorus.

The Mendelssohn Trio gave a recital in the ballroom of the Hotel Schenley Thanksgiving evening. A good program was given, including the Strauss and Arensky trios. Fritz Goerner, the cellist of the trio, played a scherzo by Van Goens. The violinist, Franz Kohler, played "Humoresque," by Dvorák, and the "Gipsy Dance," by Sarasate. Carl Bernthaler is the pianist of the trio.

Edward J. Napier gave an inaugural organ recital at the First Methodist Church, Beaver Falls, Pa., Thanksgiving evening. The program, made up of numbers by Mendelssohn, Guilmant, Archer, Bach, Baldwin and Ferrata, was an excellent one, and was received with enthusiasm. Ruth Ray, soprano, appeared in songs by Del Riego, Allitsen and Batten.

The initial production of Arthur Nevin's new comic opera, "The Candy Man," on December 21 and 22, is being looked forward to with interest.

The fourth of the "Subscription Recitals" at Allegheny Carnegie Hall was given on Thanksgiving eve. Two prominent local singers, Gertrude Clarke, soprano, and Tom Reed, tenor, sang. Caspar Koch, organist, played for the first time at these concerts Bach's great prelude and fugue in D major.

Alfred Reisenauer, the pianist, will be heard for the first time in Pittsburgh Monday, December 4, at the three hundred and seventeenth reception of the Art Society, the second of this season. The Art Society has announced an unusual list of fine attractions this season, including the Dolmetsch party, who gave such a unique concert here last year; a lecture on Japanese art by Sadakichi Hartmann, a

well known author and art critic; the usual concert by the Pittsburgh Orchestra; a recital by Julia Gibasky, pianist, and Amanda Vierheller, soprano, the concert by the Kneisel Quartet, and a Shakespearean play by the famous Ben Greet Company.

Thanksgiving evening the Choral Society of the North Avenue M. E. Church gave a concert at the church by Gertrude Sykes, soprano; E. Curtis Clark, basso; Anna F. Sherriff, reader; Edna M. Sharpe, pianist; Frances Leech, organist, and Charles N. Boyd, musical director.

The pupils of Edwin G. Reed gave their third fortnightly musicale at his studio in Wilkensburg Wednesday evening, November 22. Those who assisted were: Will Orton, Mrs. E. S. Austin, Hazel Pringle, Linda Burger, Lena M. Orton, W. R. Miles, Arthur E. Weston and A. W. Copley.

Elliott Schenck will give an explanatory recital on "The Valkyrie" at the Twentieth Century Club Monday afternoon, December 4.

Henrietta Bowlin, contralto, has been the recipient of many favorable criticisms on account of her singing at the first concert of the Women's Musical Club of Wheeling, W. Va.

Miss Bowlin's voice is described as full and sympathetic, and the singing of the Saint-Saëns aria, "My Heart at Thy Sweet Voice," is especially commended. James Stephen Martin is conductor of the chorus of this club, which now includes 104 singers.

A selection of arias and choruses from "The Messiah" were given at the second special musical service at St. Stephen's P. E. Church, Wilkensburg, Sunday afternoon, November 26. The soloists were Marguerite Kappel, soprano; J. R. Bibbins, tenor, and David Williams, bass. George Davis, organist and choirmaster of the church, directed the chorus of forty voices.

Thursday evening, November 23, a musicale was given at Christ M. E. Church, the program being furnished by Geraldine Damon, contralto; Margaret Sands, pianist; J. Elmer Miller, basso, and F. W. Cutter, baritone.

Gertrude Clarke, soprano, sang for the first time in public, Charles Wakefield Cadman's new sacred song, entitled "A Song of Supplication," at the Second Presbyterian Church, Sunday, November 26. This composition has just been printed, for both high and low voice, by the Edward Schuberth Company.

After a very successful ten days' tour the Pittsburgh Orchestra returned home yesterday, and this evening gave the fourth evening concert, with Emil Paur, conductor, and Marta Sandal-Bransen, soprano, soloist.

The program opened with Wagner's "Huldigung's March," and then came the aria, "I Have Lost My Euridyce," from "Orpheus." As this was Madame Bransen's first appearance in America, her first number was looked forward to with great interest. In no way was the audience disappointed, and Madame Bransen was compelled to respond to a number of recalls. Dvorák's symphony No. 5, "From the New World," completed the first part of the program.

The second part opened with variations on choral, "St. Anthony," op. 56, by Brahms, which was followed by four Norwegian songs, sung by Madame Bransen—"The Song of Synove," Kjerulf; "On the Mountains," Grieg; "Snow," Sigurd-Lee, and "Kid Dance," Grieg. It was in these songs that Madame Bransen was at her best, and she had

an opportunity of displaying her interpretative powers. She has given many concerts with Grieg, and that composer has expressed approval of her interpretations of his songs.

The concert closed with "Royal Tambour and Vivandiere," from the "Bal Costume Ballet," by Rubinstein.

Throughout the entire performance the orchestra played excellently under the direction of Mr. Paur.

William H. Oetting will give the organ recital at Carnegie Music Hall, December 2 and 3. E. L. W.

## THE COMING OF THE NEW RUBINSTEIN.

THE announcement some months ago of the coming of Arthur Rubinstein, the great Polish pianist, aroused no little interest among the musical people of America. The latest experience of this artist in Russia provokes the sympathy of all liberty loving Americans. It is a well known fact that many of the great minds of Russia, including statesmen, singers, painters, pianists and composers, have recently more than ever felt the persecution of Russian autocracy. When the Czar's proclamation was spread before the world, assuring greater freedom to his subjects and liberty to certain classes of political convicts, Arthur Rubinstein dreamed that the day had come when his long imprisoned brother should be returned from Siberia. Being a Jew, he had to overcome many difficulties and prejudices, but eventually a friendly official at Lodz, Rubinstein's birthplace in Russia, assured the great pianist that his brother might be liberated. A concert tour of twenty of the principal German cities was just then in operation, but Rubinstein canceled all these engagements and departed on the first train to re-enter Russia and secure the necessary documents at Lodz, and from there proceed to Siberia and to the convict brother. At Warsaw he arrived during a riot, and it was only a few hours after that that he was under arrest as a Polish suspect. Lack of identification papers did not help his case, and he appealed with difficulty to the Lodz authorities. Warsaw intrigue meanwhile had done its work, and the Lodz official was powerless to do anything either for the pianist's predicament, much less for the hoped for freedom of the brother in Siberia. It was explained that to intercede in the brother's behalf was utterly impossible, and nothing would be done to liberate him. Rubinstein, moreover, was detained in Warsaw for several days, and then given peremptory orders to leave Russian soil within twenty-four hours. The great artist is thoroughly crushed through this latest outrage, but cables his American manager that the tour here will begin January 8 at New York, as originally arranged. What a new experience it must prove when the great pianist arrives in this free America of ours! Meanwhile he has returned to Berlin to rest up and prepare for his first American tour, which will take him from Canada to Mexico, and from the Atlantic to the Pacific. European critics unite in proclaiming Arthur Rubinstein the great coming pianist. His success in the great music centres abroad has been musical history. Recently he appeared before the Concert Society at Paris, which is a private organization composed of the great musicians of France. Among the distinguished men present was Saint-Saëns, who took pleasure in introducing Rubinstein as follows: "Allow me to introduce to you one of the greatest artists that I know. I foresee for him an admirable career, and to say it all in a few words, he is worthy of the great name he bears."

In New York, Chicago and elsewhere Rubinstein's compatriots are already arranging great receptions for the pianist, and particularly in New York there will be a great demonstration at the first concert. It is possible that Rubinstein may give a special program here and donate the entire receipts to the general fund now being raised for the stricken Jews of Russia.

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## ROCHESTER-SYRACUSE.

ROCHESTER, N. Y., December 1, 1905.

YOUR correspondent ate his Thanksgiving turkey and mince pie and spent the following day—equally as enjoyable—with some very congenial musicians in Rochester. Our sister city is certainly making great strides musically, and her musicians are as pleasant as any I have ever met. Thanksgiving morning I attended the service at the Brick Presbyterian Church. Harry Thomas has charge of the music in this church, and if the work Thursday morning can be taken as an example, he is to be congratulated on his success. The chorus numbers fifty voices, with four soloists. The Buck "Festival Te Deum" in C was a notable achievement; smoothness, sharp attacks and beautiful shadings showed the careful work of Director Thomas. A fifteen minute organ recital by Mrs. Fuller, the regular organist, preceded the service.

Mr. Thomas is a very busy man, with his vocal pupils and choirs. Besides the chorus of fifty voices at the Brick Presbyterian Church, he has a chorus of fifty voices at the Memorial Presbyterian Church, and thirty voices at the Monroe Avenue Methodist Church.

The writer surprised Mrs. Bellemey Burr while she was enjoying a very delicious looking cup of tea. THE MUSICAL COURIER is a very conspicuous ornament in Mrs. Burr's studio. The season has opened very auspiciously for this popular Rochester teacher, and brings to her many new and also nearly all of her pupils of last season. Among the latter is Frank Trapp, a former Syracusan. Mr. Trapp is tenor soloist at St. Paul's Episcopal Church. I heard him sing an aria from "The Crucifixion" in a manner which reflected much honor on his teacher and which would have made his Syracuse friends feel proud of their former fellow townsman.

Mr. Burr has but recently returned from New York, where he sang for the Savage people. He was offered a leading rôle in their English Grand Opera Company, but the shortness of the notice made it necessary for him to temporarily refuse the proposition. Mr. Burr, who is the baritone in the Third Presbyterian Church, has a voice of great beauty and power.

Another very affable musician is Professor Hibbard E. Leach, whose studio is in the Powers Building. Professor Leach has two charming rooms. The larger of the two is his teaching studio, and is one of the best of its kind from an acoustic standpoint I have ever been in. Professor Leach is busy every day in the week, from 9 o'clock mornings to 7 and 8 o'clock evenings, a sure proof of his popularity and worth.

The Rochester press spoke very highly of the first concert of the season by the Rochester Symphony Orchestra, under the leadership of Mr. Schenck. The organization is composed of about seventy amateur musicians, many far below the professional standard, but under the able direction of Mr. Schenck the numbers were rendered with accuracy and with good tonal result. The soloists were Mrs. Gebbie, soprano, and Miss Gluck, violinist.

Within a week or two the changes in the choirs of the principal Syracuse churches will be found in this column.

George Alexander Russell, organist at the Tabernacle Baptist Church, Utica, gave an organ recital at the First Methodist Church Thursday morning. Mr. Russell's plans

for next year are not yet announced, but it is earnestly hoped that he will have an organ in Syracuse. We now have some very good instruments in the city, and a musician of his calibre should be in charge of one of them.

A concert by the Liederkrantz is announced for February. The chorus are hard at work, under the direction of Albert Kuenzler, on some new songs.

Clark's Music House, 352 South Salina street, has THE COURIER on sale. FREDRICH V. BRUNS.

## New York and Boston Warmly Greet Pugno.

THE famous French pianist made his reappearance in Boston and New York city last week and was warmly greeted by both the public and the press. Boston was the first to hear Pugno in a recital of eighteenth century music, and the same program he repeated in New York city. The following are extracts of the press comments from both cities:

To the thoughtful student and the serious music lover, M. Pugno's return to New York is a most welcome event. He is preeminently a pianist who does not exploit himself—his only thought and whole endeavor is to convey the composer's message, to convey it truthfully and sincerely—in short, to interpret beauty in terms of beauty. In that endeavor he follows the insistent first principle of Thalberg, and "sings upon the piano." His technic is wellnigh flawless, but the listener does not think of that technic because his ears are ravished by the sparkle, the radiance, the sheer beauty of tone. Mr. Pugno was at his best yesterday afternoon, and his playing was fascinating and delightful. Furthermore, his recital was more than usually interesting by reason of his program.—New York Tribune.

Mr. Pugno's recital was devoted to the older masters of the piano, and its predecessors, the harpsichord and clavichord. It was in all a delightful assemblage of pieces. Pugno's playing of them was in many ways delightful, too.

He is above most of the other virtuosos, sound and sane and healthy. He is all for the music in hand, not at all for the exploitation of self. He is without affectation of any sort. He has delicacy and precision, and a command of delicate tonal shades.

Bach Pugno plays delightfully. The poetical spirit and repose with which he presented the F minor prelude from "The Well Tempered Clavichord" were ravishing. The "Italian Concerto" is an old favorite, and it was a pleasure to hear it from him. Most exquisite were his pieces by Couperin and Rameau. He put the utmost delicacy into these and his treatment of the old ornamentation was such as to make it seem still in place upon the modern piano. There was much variety in the andante and variations by Handel, and his Mozart playing has charming qualities.—New York Times.

Raoul Pugno probably excels any other pianist living in the archaic piano music of the eighteenth century and earlier. Mr. Pugno, you recalled, is an esteemed professor in his own country, but when he played the shadow of pedagogy vanished away and the teacher was lost in the artist. Never did the elaborate designs of Bach seem so graceful in their complexity as when woven by his feet and dexterous fingers. Pieces by Couperin and Rameau had the delicacy and finish of exquisite miniature painting. In "Paradies" there was the presentment of a new emotional ideal, and in Haydn and Mozart this ideal was present in a freer and more poignant expression of mood, restrained still by the prevailing deference to an established form. Throughout Mr. Pugno's playing had the distinction and elegance that are essential to eighteenth century art. Technically, it was remarkable for evenness and rapidity of execution, a notable grace and poise in the phrasing and a fine sensitiveness to delicate gradation of tone. Not a detail escaped the player, yet, none received other than its just emphasis. Few performers have Pugno's unerring sense of proportion, and in no music is it so essential as in eighteenth century music, where form often counts for everything.—New York Evening Globe.

His fingers possess a marvelous smoothness in polyphonic music and he has a fine sense of rhythm.—New York Sun.

Mr. Pugno did full justice to the spirit as well as the letter of Bach. In his Handel playing there was tremendous verve, precision and clearness. Concerning his playing of the other ma-

ters, it may be said without going into details, that it had the delicacy of an old miniature, and a wonderful variety in delicate effects. The middle group had dainty charm.—New York Evening Post.

With what supreme mastery of technic and with what exquisite taste were these old pieces played by Mr. Pugno, always a welcome visitor. The technical mastery and the artistic self-effacement of this admirable pianist may have deceived some as to the mechanical difficulties that were surmounted with such apparent simplicity, yet few of the ultra modern and formidable pianists, who play as though they should wear sweaters and knickerbockers, could survive the test that Mr. Pugno appointed for himself. Nor did this excellent musician attempt to breathe into this ancient music a modern and disturbing spirit. He was for the time a man of the eighteenth century, unsuspicious of music that might be written long after his fingers were dust. Thus did artistic imagination serve this pianist of Paris, who is at the same time a modern of the moderns. His sentiment was neither superficial nor incongruously exaggerated. His speed in bravura was demanded by the music itself; it was not a vain and extraneous tour de force. There was constantly the suggestion of old days, of men and women formal even in amatory passages, of powdered hair and patches, of sword that would be used with extreme courtesy even in pinking a rival. To point out the many delightful details in Mr. Pugno's performance would be to anatomize, and we prefer to retain a most musical impression.—The Boston Herald.

## Julian Pascal Piano Recital.

JULIAN PASCAL, an ambitious young pianist, gave a recital before a large audience in Mendelssohn Hall last Monday afternoon. Mr. Pascal's program was largely devoted to Chopin, in which numbers his delicacy of touch in the lighter themes and his ability to bring out a splendid singing tone were the features. His playing of the etude in G flat was particularly pretty and won a deserved encore. In his interpretation of the Beethoven sonata Mr. Pascal brought out soft, dreamy effects in rather similar style to his Chopin playing. There is undoubtedly a promising future for this talented student if he continues his conscientious efforts to interpret Chopin in the clever style he has adopted.

He also played four of his own compositions in a manner that greatly pleased his auditors.

The program was as follows:

Scherzo, in B minor, op. 20.....	Chopin
Prelude, in G major, op. 28.....	Chopin
Etude, in C minor, op. 10, No. 12.....	Chopin
Nocturne, in C sharp minor.....	Chopin
Etude, in G flat, op. 10, No. 5.....	Chopin
Polonaise, in A flat, op. 53.....	Chopin
Sonata, op. 27, No. 2.....	Beethoven
Etude, in C.....	Rubinstein
Andante and Rondo Capriccioso.....	Mendelssohn
Compensation.....	J. Pascal
Bourée.....	J. Pascal
Prayer.....	J. Pascal
Scherzo.....	J. Pascal
Rhapsodie, No. 12.....	Liszt

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## DAYTON.

DAYTON, Ohio, November 29, 1905.

THE Dayton Choral Society has now held two rehearsals, and judging by the enthusiasm and musical intelligence displayed, results may be expected as soon as all parts are properly balanced and things are running smoothly. The numbers taken up at the last rehearsal were the "Pilgrims' Chorus," from "Tannhäuser," for the men, and the "Spinning Chorus," from the "Flying Dutchman," for the ladies. Both of these selections were "assimilated" so readily by the chorus that it is now planned to take up some of Wagner's larger works, such as choruses from "Die Meistersinger" and "Parsifal." There are many young voices in the chorus, and the quality of tone is excellent. The society will have an associate membership of about 2,000, and will be the means of bringing to Dayton many artists who would otherwise not be heard here. The active membership now numbers a full 300.

On the evening of November 21 Addie Davis, soprano, and Nellie Davis, contralto, gave their "debut" recital at the W. C. A. Auditorium, assisted by Grant Odell, of New York city, baritone, and Albert Hindel, of Joliet, Ill., tenor. The first part of the program included solo, duet and trio numbers, and in the second part the "Servian Romances" of Georg Henschel were given for the first time in Dayton. The Misses Davis made an excellent impression. Their voices showed the careful training of Mr. Odell, with whom their studies were conducted, and their interpretation displayed much temperament and musical intelligence. Mr. Hindel, who is the possessor of a light tenor voice of good quality, was heard for the first time in Dayton. He was well received. Too much can hardly be said of the singing of Mr. Odell. Among the numerous encores demanded he sang several ballads with the true and direct simplicity. Henry A. Ditzel sustained the piano accompaniment throughout the concert in an artistic manner, and a new song of his, "Waldnacht," was well received.

Glenora A. Zink will give a piano recital Tuesday evening of next week at the W. C. A. Auditorium. She will be assisted by Joseph B. Murphy, basso, and Charles A. Graninger, pianist.

Monday evening of this week Corinne Moore Lawson, of Cincinnati, gave a song recital at the W. C. A. Auditorium. Mrs. Lawson was in good voice and sang her program in a thoroughly artistic manner. A feature was her playing of her own accompaniments, an accomplishment which very few singers possess. Mrs. Lawson's art is, above all, dainty and delicate, and many of her numbers gave her special opportunities in this line. Among the numbers which called for more force was "Bisesa's Song," by Arthur Foote, dedicated to Mrs. Lawson by the composer. The concert was well attended and realized a handsome sum for its object, the musical training of a young blind boy who has unusual talent in both instrumental and vocal lines.

A most artistic and thoroughly enjoyable recital was given by the pupils of Louis Waldemar Sprague, Wilmer D. Lewis and Emil Wiegand in the recital hall of the Dayton Conservatory of Music last Thursday evening. All of the students exhibited the most careful training in their unusual flexibility of technic and refined interpretation. Those taking part were: Lillian Ach, Blanche Monroe,

Edna La Porte, Esther Thompson, Allen Miller, Earl Kerr, Edna Sutton, Ethel Brown and Blanche Morrison.

The Dayton Blind Musical Club is the name of an interesting organization which gave a concert last Thursday evening at Association Hall. The members of the club are all blind, and their achievements are in many ways remarkable. Those who gave the program were William C. Hurt, violinist; Sadie Harcourt, soprano, and John Brient. Master Brient is the boy for whose benefit Mrs. Lawson's concert was given, and he will at once begin the study of the piano with Mr. Sprague, of the Dayton Conservatory of Music. He will also study voice with Arthur Tebb. The blind people were assisted by Mrs. J. E. Welliver, who gave several readings, and Gertrude Snyder acted as accompanist.

Last Sunday the chorus choir of Christ Episcopal Church gave a special musical service, the program including Stainer's "Offertory Anthem" and Maundler's cantata, "Penitence, Peace and Pardon." This choir, composed of about forty of the young singers of the city, is doing excellent work under the leadership of W. W. Lanthurn, the organist and choirmaster.

The Alice Becker-Miller School of Music gave an afternoon musicale last Friday, at which pupils of Mrs. Miller and Clara Turpen Grimes took part. Those participating were: Charmie Wright, Minnie Burkhardt, Bertha Greenbaum and Miss Duncan, of Greenville.

A number of Dayton musical people went to Cincinnati Saturday afternoon to attend the Calvé concert. It is to be hoped that Dayton will soon be able to bring artists here instead of spending time and money running after them in other cities. The Choral Society is a step in the right direction.

Thanksgiving evening Gaul's "Holy City" will be given by the choral class of St. John's German Lutheran Church. The choral class numbers eighty voices and is conducted by the pastor, Rev. J. G. Mueller. This class is only one of the many activities which are carried on in the church under the direction of the Young People's Mission Circle. It is an example which might well be imitated by other churches. The executive committee is composed of J. G. Mueller, Fred Grether, Emma Duerr, Lina Degethof, Elizabeth Rettenhoff and Elizabeth Kastner.

Clarence Eddy will give an organ recital here in the near future.

S. S. Sutherland, the new choirmaster at the Reformed Church at Miamisburg, is inaugurating a series of musical services, the second of which will be given next Sunday. Walter Ross, of Dayton, will be the soloist, and the program will be an excellent one. Ruby Weaver is the organist.

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All notices, programs and subscriptions should be sent to The Normandie, Third and Perry streets; Bell telephone 3308Y. CHARLES ARTHUR RIDGWAY.

## Johnson and St. Louis Apollo Club.

FOR the second time within two years the Apollo, of St. Louis, Mo., has engaged the tenor, Edward Johnson, as soloist for one of their regular concerts. Such a thing is almost unprecedented, and is a flattering tribute to the work of Mr. Johnson.

At the first concert two seasons ago, Alois Burgstaller was to have been the soloist, but he failed to reach this country in time to fill the engagement, and the club asked Mr. Johnson to come to their assistance. His re-engagement speaks for itself, for few artists are paid such a compliment by the St. Louis Apollo Club.

## Press notices follow:

Last night's Apollo Club concert was remarkable for the enthusiasm of a large audience over the New York tenor, Mr. Johnson. This enthusiasm, in a measure, partook of the delight of the unexpected. Mr. Johnson was substituted at a late hour for Mr. Burgstaller, owing to the latter's delayed departure from Germany.

Mr. Johnson is by no means new to the musical world, but he rejoiced over him last night as over a new discovery. His voice is lyric and clear and possesses that musical quality which we express as sweetness and tone. By far its most considerable characteristic, however, is a flexibility amounting almost to volatility. It was generally voted that in Mr. Johnson the club had achieved a happy find.—The St. Louis Republic.

One of the features of the evening was the work of Edward Johnson, tenor, of New York, a young man introduced somewhat unceremoniously to a Western audience, but a singer of such pre-eminent talent as to need only the opportunity to appear. He filled the large auditorium with a clear, robust C, taken without a hint of falsetto. He was compelled to give two additional numbers as encores.—The St. Louis Globe-Democrat.

## New Books on Music Matters.

"THE Life of Johannes Brahms," two volumes, by Florence May. Published by Edward Arnold, London. United States Agents: Longmans, Green & Co., New York.

"Beethoven" } by Friedrich Kerst, one book each. Published by B. W. Huebsch, 150 Nassau street, New York.

"Truth, Wit and Wisdom" 525 Letters to the press by Algernon Ashton. Published by Chapman & Hall, Ltd., London.

"The Story of Organ Music," by C. F. Abdy Williams. Published by the Walter Scott Publishing Company, Ltd., London. New York: Charles Scribner's Sons. All about organ music everywhere, including Portugal, but not a hint even that America knows that there is such a thing as an organ or a player known as an organist. And yet there are more church organs made annually in this country than in the whole of Europe, including Turkey.

## Margulies Trio Program.

THE Adele Margulies Trio will present the subjoined program at their concert in Mendelssohn Hall, Friday evening, December 8:

Trio, C minor, op. 101.....Brahms  
Margulies Trio.  
Sonata, F major, op. 8 (Piano and Violin).....Grieg  
Miss Margulies, Leopold Lichtenberg.  
\*Trio, op. 50, A minor.....Tchaikowsky  
(By request.)  
Margulies Trio.  
\*In memory of a great artist.

## Dinner to Humperdinck.

THE Liederkrantz Club gave a dinner last week to Humperdinck, composer of "Hänsel and Gretel." Among the speakers at the dinner were Emanuel Baruch, toastmaster; Heinrich Conried, Walter Damrosch, Henry T. Finck, Richard Aldrich, Engelbert Humperdinck, Victor Herbert, Alfred Hertz, Heinrich Knote, and Anton van Rooy.

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## Musical Clubs.

*The American Musical Directory, published at 419 St. James Building, New York, contains the list of musical clubs and societies in the United States and Canada, with addresses of the officials.*

**Canastota, N. Y.**—Under the auspices of the Cantie Chief Club, the Sinfonia Club, of Syracuse, gave a concert that was largely attended.

**Marshalltown, Ia.**—At the regular meeting of the Beethoven Club, held at the home of Mrs. C. A. Eadie, Margaret Patton played the entire program.

**Allentown, Pa.**—The Euterpean Club Oratorio Society gave an interesting recital. The program was principally by the Dolmetsch Company, some part songs and choruses being contributed by members of the club, under the direction of C. A. Marks.

**Watertown, N. Y.**—Freda Manning was assisted by Mrs. A. H. Horton and Flora Emrich at the piano recital she gave at the home of Mrs. V. A. Williams.

**Muncie, Ind.**—Pupils of Eleanor Smith gave an informal recital in her studio in the Little Building.

**Lestershire, N. Y.**—The first of a series of piano recitals by pupils of Angie L. Benson took place at the residence of J. S. Wilkey.

**Annapolis, Pa.**—Herbert Oldham is director of the Conservatory of Music at Lebanon Valley College.

**Torre Haute, Ind.**—Ira E. Neal was accompanied by Miss Meyers at Mrs. Wilbur S. Topping's musicale. Miss Neal furnished the entire program.

**Cleveland, Ohio.**—W. E. Fairclough, of Toronto, has just been heard in concert at the College for Women.

**Winona, Minn.**—William M. Cross was the soloist at the first public artists' recital of the Musical-Literary Course.

**Marion, Ind.**—Owing to increase of work, the afternoon faculty recitals have been discontinued.

**Lafayette, Ind.**—Pupils of the Lafayette School of Music, Lena Baer directress, were heard in a pleasing recital.

**Lafayette, Ind.**—Eric De Lamarter was assisted by George Bainbridge in his recital at the Synagogue.

**Des Moines, Ia.**—A program of piano classics was presented by Heinrich Pfizner before the members of the Y. M. C. A.

**Greenfield, Ia.**—Standing room only was the rule at the concert by Arthur Odell at the United Presbyterian Church.

**Headville, Pa.**—The first of the series of students' concerts at the Pennsylvania College of Music, under the direction of Harry W. Manville, was enjoyed by a large number.

**Toronto, Canada.**—The program at the last meeting of the Women's Musical Club was devoted to French composers and was arranged by Mrs. J. Ambrose Street. David-

son Ketchum, Mr. Jolliffe, Lena Hayes, Mrs. Peterson and Jean Nesbitt were the soloists. Brahms-Gounod will be the next subject to be illustrated.

**Sacramento, Cal.**—The Saturday Club has provided much music recently, two recitals occurring with only a day's interval. Denis O'Sullivan sang a long and interesting program, with Paul Steindorff at the piano, and members of the club were heard in works by Abt, Chopin, Mendelssohn, Pague and Tchaikowsky.

**Utica, N. Y.**—The opening concert of the Männerchor has taken place, with Eleanor Owens, Arthur V. Coupe and Marjorie Church as the soloists.

**Geneva, N. Y.**—At the meeting of the executive committee of the Choral Society it was decided to re-engage Heinrich Jacobson, of Rochester, to conduct the chorus again this year. The officers of the society are: Pres., Anne F. Miller; first vice-pres., Dr. W. H. Jorden; second vice-pres., Mrs. P. N. Nichols; sec., W. A. Gracey; treas., F. W. Whitwell; asst. sec.-treas., Henry B. Graves; librarian, Dr. J. A. Spengler; Rev. Dr. Sills, Charles J. Rose, Mrs. O. J. C. Rose, Mrs. J. P. Nash, M. H. Hammond and Mr. and Mrs. L. L. Van Slyke.

**Canandaigua, N. Y.**—Under the auspices of the Choral Society of St. Mary's Church, Marvin Burr, Jennie C. Lee, Helen M. Rumsey and Henri Appi, all of Rochester, were heard in a fine program.

**Muncie, Ind.**—Members of the Matinee Musicale gave an elaborate program.

**Ottawa, Ill.**—A complimentary organ recital was given at Luther College by Mrs. W. C. Paisley, assisted by Martha Moore, organist of the Methodist church of Marquette; Miss Malcolm, organist of the Episcopal church of Ottawa, and the Treble Clef Club.

**South Bend, Ind.**—The As You Like It Club met at the home of Miss Stanfield, 124 South William street, and listened to a program under the direction of Maude Heath, who read a paper on the characteristics of Irish music and song, showing the importance of the harp in Ireland. Local musicians rendered the program, Mr. Dolk's harp solos being repeatedly encored.

### Van Hoose in Beethoven Mass.

ELLISON VAN HOOSE will sing Beethoven's "Mass in D" with the New York Oratorio Society at Carnegie Hall on the evening of December 9. The tenor's season has opened in a highly auspicious manner, his orchestra appearances with Madame Gadske having brought him unqualified praise. Under Loudon G. Charlton's direction Mr. Van Hoose will be heard in concert and oratorio.

Emilie Bathlo, a pupil of Mrs. Edmund Severn, sang Monday, November 26, at the meeting of the Ohio Club, held at the Hotel Astor. Miss Bathlo has a brilliant coloratura voice. Her numbers on the program were: "Bel Raggio," from "Semiramide"; "I Love You Still," by Severn; "Every Morn I Bring Thee Violets," by Meyer-Helmund; "L'Odine," by Weckerlin, and "Robert toi que j'aime," from "Robert the Devil."

### Ruegger Will Be Here at Christmas.

ELSA RUEGGER, the Belgian 'cellist, who is to make her third American tour this season under Loudon G. Charlton's direction, has written her manager that she will sail for America a few days sooner than she had anticipated. She has engaged passage on the Zealand, sailing December 16, and will reach New York about Christmas time. The continued favor with which Mlle. Ruegger has been meeting in Europe this fall is shown by the following criticisms from foreign papers:

Of very first rank was the soloist, Miss Ruegger, who in a short time has grown to be a master in her art. Her tone really startles through its manly power and breadth, and is combined with a depth of conception and a loftiness of sentiment most rare. To this Miss Ruegger adds not only wonderful technical perfection, but also so much delightful womanly grace and poetry of expression, such absolute purity of bowing, sweetness and beauty of tone, that it really is no wonder that her playing meets with keenest demonstrations of enthusiasm wherever she is heard. Her performance of her concerto by Lalo, and a sonata by Boccherini ranks among the choicest treats art can give us. We sincerely hope to have very soon the pleasure of greeting Miss Ruegger in our concerts.—Darmstadter Courier.

At the second symphony concert of the "Hofmusik" we heard Miss Ruegger in a concerto by Lalo and a sonata by Boccherini. Miss Ruegger, is an artist in the highest meaning of the word. Her most prominent characteristic is a very personal, vibrant tone, full of beauty and effortless resonance. Her "cantilene" is of extraordinarily intense expression; her absolutely perfect technique is always guided by intelligence and united with extreme suppleness of bowing. It is easy to see that difficulties do not longer exist for this exquisite 'cellist; the most arduous passages flow from her instrument with astounding security. The audience would not end its applause until Miss Ruegger had responded with Schumann's "Abendlied" for an encore.—Darmstadter Taglicher Anzeiger.

An exceptional treat was due to Miss Ruegger, who gave us most brilliant proof of her eminent art. She played a concerto by Lalo, and an exquisite sonata by Boccherini. This last piece especially puts the performer's intellectual conception as well as her virtuosity to a high test in which Miss Ruegger proved herself a master in purity of style, deep understanding and perfect technique. With the whole of her rich gifts: soulful tone, interpretation full of life, and infallible technique, she gave an enchanting performance of this splendid work so that the audience broke out in enthusiastic applause toward the incomparable artist, to which Miss Ruegger finally responded by adding Schumann's "Abendlied" to the program.—Neue Hessische Volks Blätter.

The 'cellist, Miss Ruegger, has reached full maturity in art. She played Lalo's concerto and a sonata by Boccherini, and delighted with her wonderful playing, which always combines artistic feeling with technical perfection.—Darmstadter Zeitung.

### Reisenauer's Tour to Be Extended.

THE continued successes of Alfred Reisenauer make it safe to predict that his season will in some respects be little short of phenomenal. Though the pianist's tour was practically booked in its entirety before his arrival, the New York triumphs, followed closely by enthusiastic receptions in other Eastern cities, were promptly followed by demands for appearances in many cities of the South and West which first were not included in the itinerary. It is now more than likely that the tour will be extended to Texas, Houston and several neighboring cities being contemplated in the present plan.

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## NEW ORLEANS.

NEW ORLEANS, November 29, 1905.

**M**ASSENET'S "Manon" was the opera selected for the debut of M. Leprestre and Mme. Walter-Villa, the two principals of this season's troupe, and a happier selection could not have been made. M. Leprestre is a tenor léger of pretty timbre, of profound art and of histrionic talent. He sings with refinement and grace and compels recognition by the perfection of his phrasing. "Le Rêve" was in parts suggestive of the lamented Bonnard, who placed his cachet upon "Des Grieux."

Mme. Walter-Villa's talent would demand extended comment, which space precludes. She possesses a voice of wide range and of remarkable clarity, in tone quality middling between that of a light and that of a dramatic soprano, and has at her command the flexibility of the former voice and the brilliancy and warmth of the latter. With youth, beauty and intelligence as attributes to a naturally lovely organ, one can readily imagine that Massenet's heroine was a delightful creation. Hers was a Manon of thoughtful study—winsome, coquettish, reckless, repentant, despairing. The arias, "Je Suis Encore Toute Etourdie" and "Allons Manon Plus de Chimères," seemed in new raiment as interpreted by this delightful chanteuse, whom we shall later applaud as Gilda, Violetta, Mimi and Nedda.

The performance of "Faust" served to emphasize the opinion made of Madame Walter-Villa, who sang the mystic, dreamy Marguerite admirably, and to prove that Mr. Leprestre, while temperamentally always artistic, is not infrequently, when trespassing his bounds, vocally insufficient.

Lovers of the organ are still talking about the recital given by William Haden, the blind organist, some days since. Mr. Haden has been blind since infancy, but those who listened to his music could hardly believe that the fingers manipulating the keys were unguided by human sight. The young man's education was obtained from Professor Clark, of Baton Rouge, and from Mrs. Thurber's National Conservatory, New York. His art manifested itself in selections from Bach, Handel, Mendelssohn and Guilmant.

Señor Payen, the veteran Mexican Band leader, with his quintet of wind instruments, gave a complimentary concert last Friday in the St. Charles Palm Garden.

Henri Wehrman entertained at a musicale last Friday. Among the guests were Corinne Bailey, Maymie Moloney, Ferdinand Dunkley, Jean de Walpire and Hy. Mayo, the well known playwright.

The success of the Choral Symphony Society depends upon the financial support of music lovers. Now is the time to put it on a good, strong basis.

Ferdinand Dunkley gave his third organ recital at St. Paul's Church, Monday, November 27. The program follows: "Pomp and Circumstance," "Military March," No. 1, in D, Elgar; allegretto in B minor, Lemare; caprice in B flat, Faulkes; prelude in C sharp minor, Rachmaninoff; "Elsa's Prayer," Wagner; "Good Friday Music," Wagner; "Kaisermarsch," Wagner.

Florence Huberwald, contralto, will give a concert in early December.

HARRY B. LOEB.

## Verbrugghen's Critics.

**A**PPENDED are some of the latest European notices of Verbrugghen, the violinist:

Henry Verbrugghen, who made his first appearance here, is a Belgian by birth. He received his musical education at the conservatory of Brussels, where he studied under Ysaie. The performance of Max Bruch's beautiful work by Mons. Verbrugghen, was nearly if not quite perfect; his tone is so refined, clear, melodious and beautiful that the exquisite themes which Herr Max Bruch has treated so well were all brought out with the greatest distinctness and beauty.—Bournemouth Observer.

Henri Verbrugghen is an exceedingly finished player, a most facile executant, and his tone is purity itself.—Derbyshire Advertiser.

Henri Verbrugghen, an accomplished violinist, played two solos, and aroused the audience to a pitch of enthusiasm witnessed before

only on the two visits of the Brodsky Quartet. He displayed perfect technical skill, and infused an incredible amount of feeling into a somewhat unsympathetic composition.—Worcestershire Echo.

Henri Verbrugghen is a Belgian and a pupil of Ysaie. He is a skillful and soulful player; his tone, touch and technique are alike admirable.—Gloucester Citizen.

The Promenade Concerts ("Heldenleben")—Henri Verbrugghen played the solo violin part with much charm, and showed that the difficulties were nothing to him. A very artistic performance indeed.—London Musical Standard.

## A GENTLEMAN REBUKES A CRITIC.

To The Musical Courier:

I sent substantially this letter to the New York Sun, taking issue with their musical editor concerning his criticism of Miss Coons' concert in Carnegie Hall on November 2. They failed to publish it among their communications. I am not willing, however, that such a false representation of New York's musical attitude should go unanswered and unrepudiated, and I write you this letter, hoping it may find a place in your columns.

The musical editor of the Sun took occasion, on November 3, to criticize adversely Miss Coons' concert of the evening before. Deeming the matter one of sufficient importance for further comment he apparently felt it his duty to vindicate his judgment of Friday, November 3, by publishing the more amplified criticism of the Sunday following. In both articles he assumes a dogmatic and unsympathetic attitude which at the outset discredits his opinion and prejudices one against them. One would expect from him some slight degree of modesty in expressing views so clearly at variance with those of Xaver Scharwenka, Mr. Trethar, the "Intelligenzblatt," the "Leipsic Signale," and Prof. Alex. Winterberger, the "Leipsiger Nachrichten." One would suppose that after reading what Professor Scharwenka said to Miss Coons about her rendering of Beethoven, the critic of the Sun would have hesitated before committing himself to a dogmatic and contrary and less carefully considered opinion. Professor Scharwenka said: "You need never fear to play Beethoven before the most critical of music lovers, as I don't think there is any one in America who can play it better." The critic of the Sun brands her rendition as "childish and immature." But while thus the substance of the criticism finds itself at variance with the expressed judgments of other musicians, whose authority is not materially lessened by his disagreement with them, and while it finds itself out of accord with the favor manifested by the audience that filled the hall on the night of the recital, still it is not primarily to take issue with the musical editor of the Sun in regard to his critical opinions that I write this letter.

I do, however, take issue with him upon the whole attitude and tone of his criticisms. Had he been satisfied to render a dignified and impartial judgment upon Miss Coons' performance, such a judgment as is due from one devotee of music to another; had he in this spirit felt it necessary in the interests of art to reluctantly call her attention to deficiencies in her technique or to immaturities in her interpretation, no one could possibly object to his having thus expressed his honest and impartial and kindly verdict. But this is not his temper. He apparently has no more reluctance about tearing to pieces a musical performance, than a hog has about rooting up a bed of violets.

Moreover, the man is not content with discounting Miss Coons' musical ability alone, he goes farther, and entirely outside his province of musical critic, and smirches her artistic character. What call could he possibly have had to drag in the insinuation that Miss Coons forced herself upon an unsuspecting public by herself paying for the chance to appear in Carnegie Hall? The insinuation is insulting, unkind, and untrue.

One would suppose that a man who is retained on the staff of such a paper as the Sun would have enough gentlemanly courtesy to treat with respect and impartiality any performer whom his duties called upon him to criticize. I am not a musical critic, but I know a critic or a gentleman when I see him, and I noticed evidences of neither in the comments of the musical editor of the Sun upon the performance of Miss Coons on the evening of November 2.

D. ROY FREEMAN,

41 East Sixty-ninth street, New York.

NOVEMBER 30, 1905.

## ALICE NIELSEN IN GRAND OPERA.

**A**LICE NIELSEN'S tour in grand opera is proving successful in every way. The young prima donna has sung before appreciative audiences, and that she has won the critics as well as the public is evident from the following extracts from papers in Philadelphia and Chicago:

After four years of hard study under great masters in Europe, pretty Alice Nielsen, a one time comic opera favorite, has returned a full fledged prima donna in Italian grand opera, with an Italian company and orchestra to accompany her on a tour of the West.

At a special Lyric Theatre matinee yesterday afternoon, Miss Nielsen amply vindicated her claims to lyric primacy and the flattering encomiums of European critics.

Her Norina in "Don Pasquale" was admirably acted and delightfully sung, with a graceful abandon and rare vocal charm that took the audience captive at once.

Who shall say that the art of "bel canto" has been forgotten, when this American singer so strongly recalls the best work of great Italian sopranos who are now but a memory?

Miss Nielsen sings with wondrous fluency and purity of tone, great range and absolutely even quality throughout all registers, and the indefinable dramatic fire that betokens an artistic temperament. She should go far in her new career as an operatic star.—The Philadelphia North American, November 9, 1905.

There is not a little charm in the opera itself and Miss Nielsen has made a happy selection. Norina, a pretty Roman girl, is in love with Ernesto, whom Don Pasquale, his uncle, would have wed another girl. To disgust Don Pasquale, Norina roughly pretends to marry him, quickly cures him of his desire for the married state and reconciles the old man to Ernesto.

During the three acts in which the story is unfolded, Miss Nielsen has three solos, two of which very well measure her improvement. Her singing showed at all times the influence of her study. The Italian technique was there, and at times there were flashes of the Italian brilliancy. Her tones were clear and silvery.—The Chicago Journal, November 22, 1905.

Whatever the reason underlying her effort to be taken seriously as a singer, all must admire the ambition of Miss Nielsen. She sacrificed four of the best years of her life and an individual fortune in order to study that she might fit herself for a better class of work than that which she was doing. Singing Norina yesterday she proved herself equal to the demands made upon the best of light sopranos.—The Chicago Inter-Ocean, November 22, 1905.

At all times an arch, winsome little actress, Miss Nielsen yesterday afternoon charmed with her comedy. In the scene prior to the signing of the marriage contract she was the bashful young girl without a trace of the shrewishness to follow. There was intelligence in her acting and a repression of her natural delight in roguery. The role affords scope for just such talents as this gifted young woman possesses, and it must be said that she realized many of its possibilities.—The Chicago News, November 22, 1905.

In entering the field of grand opera by way of Donizetti's charming little work, "Don Pasquale," Alice Nielsen has made a decided advance. While it may, perhaps, be stretching the point to call this production grand opera, it is certainly far above the standard of compositions she has previously been associated with in this country. In her impersonation of the role of Norina in the Studebaker Theatre yesterday afternoon Miss Nielsen revealed a certain grasp of the personality of the part in a finished and most artistic vocal ability. In beauty of face, grace of figure, charm of manner and technical perfection this artist is admirably fitted for such roles. Her voice is a brilliant light soprano of extreme flexibility and lightness, but at the same time rich and resonant and perfectly placed.—The Chicago Evening Post, November 22, 1905.

For four and a half years Miss Nielsen has studied with Henry Russell, an English conductor, who taught Madame Calvé, who restored Eleonora Duse's speaking voice eighteen months ago, who discovered Signor Caruso in Milan and induced him to go to London, and who was the only instructor of English birth permitted to teach at the Conservatory of Milan, a man who inherited his musical gifts from his father, the late Henry Russell, whose song, "Cheer, Boys, Cheer," was sung by all of us a generation ago. Miss Nielsen returned to us Tuesday, appearing at the Studebaker as Norina in Donizetti's "Don Pasquale." We beheld a new Alice Nielsen; not a novice in frivolous comedy with a musical accompaniment. We saw a genuine artist in legitimate opera, indicating that here for the first time in years was a singer who had not only the dramatic qualities and the vocal gifts suited to the interpretation of the younger heroines of opera, but an artist who still had the appearance, the industry and the enthusiasm of youth coupled with the grace, the beauty, the years and the spirit of youth itself.—The Chicago Saturday Herald, November 25, 1905.

Marjory Sherwin, a native of Batavia, N. Y., who has been taking violin lessons of Sevcik in Prague, recently made a successful debut in the Bohemian city.



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## MUSIC IN CANADA.

TORONTO, November 30, 1905.

WOULD that the Savage English Opera Company might have remained at the Princess Theatre a month, instead of a week! Beginning Monday evening, November 20, the repertoire consisted of "Tannhäuser," "Aida," "Lohengrin," "Rigoletto," "Valkyrie" and "Faust." Thursday, November 24, when seats were at a premium, the performance of the "Valkyrie" was particularly noteworthy and memorable. "Faust," Saturday night, attracted another very large audience. The casts included Gertrude Renneyson, Rita Newman, Millicent Brennan, William Wegener, Robert Kent Parker, Joseph Sheehan, Ottley Cranston, Thomas D. Richards and Winfred Goff, while Florence Easton, a young Canadian singer, displayed a sweet voice and gave promise of future achievements as she essayed the rôles of Marguerite and Gilda. Ralph Edmunds, the courteous and capable manager of the Savage English Opera Company, came to this city, and it is to be hoped that the enthusiasm and patronage accorded by the local public will result in his arrangement of a return engagement before the present season is over. The conductors were N. B. Emanuel, Elliott Schenck and Eugene Salvatore.

Mrs. J. W. Henshaw (Julian Durham), who has been paying a short visit to the Provinces of Quebec and Ontario, left Toronto on November 25 for Vancouver, where she resides. As has been written elsewhere: "On Haro street lives 'Julian Durham,' who in reality is Mrs. Henshaw. Her fluent journalistic pen has frequently described Vancouver's music, past, present and future. Then, too, she is an author of distinction. Her house is spacious and artistic, containing that luxury, an excellent grand piano, while in her attractive garden grow roses and other flowers. Indeed, Mrs. Henshaw is publishing a wonderful book about flowers, but they are the wild kinds which grow in the Rockies." While in this city she attended several of the performances given by the Savage English Opera Company at the Princess Theatre, and was favorably impressed with the various productions. Her comprehensive accounts of what she saw and heard will be perused with special interest by readers of the News-Advertiser in Vancouver and Victoria, for the Savage English Opera Company is to visit the Pacific Coast.

The special course in piano technic, conducted at the conservatory here, in September, by A. K. Virgil, of New York, aroused much interest and enthusiasm among piano students, many of whom are securing the latest editions of Mr. Virgil's books. No doubt he will pay this city another visit, shortly after his return from Australia.

Rose Berrill, the English soprano, will sing at Massey Hall tonight. The assisting artists will be Robert Stuart Pigott, baritone; Lina D. Adamson, violinist; Lois Winlow, 'cellist, and Eugénie Quéhen, pianist.

December 7 and 8 a musical festival will take place at Victoria, B. C. The "Elijah" is to be sung at the Metropolitan Church and there will be a concert at the Victoria Theatre. Sir Henri Joly de Lothbinière is president of the Festival Association, and the soloists will be Edith Kirkwood, Gertrude Lonsdale, Harold Wilde and Watkin Mills.

A Brampton journal gives the following account of a praiseworthy event:

The Brampton College of Music is to be congratulated upon having secured two such artists as Mr. Hayunga Carman and Mr. F. S. Phillips for the concert on Tuesday evening, November 21. Mr. Carman played with the most intelligent interpretation and finished technic a number of selections varied in character, which proved

him to be an artist of great ability, with a brilliant future before him. Mr. Carman was assisted by Mr. Phillips, who possesses a highly cultivated and resourceful voice. Mr. Phillips sang two groups of songs which were enthusiastically received by the audience.

Helene How, F. T. C. M., is the clever directress of this college.

The Toronto Conservatory is to be congratulated upon the recent appointment of Frank Howe Kirkpatrick, Ph.B., to the important position of director of the School of Expression. His subjects embrace interpretation, philosophy of expression, oratory, literature, impersonation, monologue, voice culture and debating.

MAY HAMILTON.

## TWO MORE SAMAROFF CRITICISMS.

TWO more criticisms on Madame Samaroff's Boston recitals follow:

Madame Samaroff made her first appearance here last season, as assisting artist at one of the Boston Symphony Quartet concerts. At that time she made a most favorable impression. Yesterday, in her first recital here, one was able to judge of her pianistic abilities to better advantage, and to use a common phrase, she "made good" in unmistakable manner.

Madame Samaroff, it is understood, is not a Russian by birth, but married one of that nationality. Besides a most attractive personality she has a highly developed and finished technic; she never tries to obtain a volume of tone beyond her strength, for she produces all required contrasts without forcing or pounding, an unusual condition not often observed among pianists nowadays.

Madame Samaroff also plays with an admirable tone quality that adds much to the enjoyment of her performance. What is even better, her interpretations proved to be refined, authoritative, without affectation or exaggeration.

Among the numbers that impressed the most were the prelude, chorale and fugue of César Franck, the Brahms numbers and the Chopin sonata. Seldom has one heard a better or clearer performance of the Brahms capriccio, or the variations. The Chopin sonata on the average received admirable presentation. One might have wished for somewhat more poetic sense in the first and last movements; otherwise, there was little to take exception. The nocturne was also superbly given, the study, however, being taken a little too fast, an error of judgment common to many pianists, so far as this piece is concerned.

The remainder of the program proved highly acceptable. The pianist was enthusiastically applauded by a good sized audience, and recalled.

Madame Samaroff will be heard here with the Symphony Orchestra in April next. It is hoped that she will give another recital before that time, for there are very few that give recitals that prove as enjoyable as the one yesterday. Madame Samaroff is certainly among the best of them—The Boston Post, November 24, 1905.

If the New York journalists really understood Boston they would cease alluding to us as addicted to baked beans, and would satirize our piano recital habit. We have beans but once a week, while we have piano recitals daily; we are steeped and submerged in piano recitals. Bauer, Pugno, Cottlow, Hopekirk, and a host of others are giving or have given piano recitals in this city, and when the visitors cease, our resident pianists break forth.

Yet there seems no satiety on the part of the public, and yesterday, when Madame Samaroff gave her piano recital in Steinert Hall, there was a very large audience, and an appreciative one, present.

Madame Samaroff deserves the appreciation which she won, for she is a pianist not only of technic, but of temperament. Her program was of discreet length and of various schools, with a solid group of Chopin in the centre.

The chief of these was the sonata in B minor, op. 58, a work of much fancy, even though it does break away from the square cut sonata traditions. Its finale, however, is absolutely gigantic, not only in the brilliancy of its ideas but in the great technic demanded in its performance. It is a work for the most advanced pianists only. Madame Samaroff was not overthrown by its difficulties; she conquered the thorny path with a sustained power that deserves full recognition. But the first three movements seem uninspired, compared with this brilliant ending. It is not as great a sonata as the others by the same composer.

In all her Chopin numbers Madame Samaroff avoided the beaten path. She chose works which are not too familiar to the concert goer. The other Chopin selections were less exacting. The nocturne in F sharp, op. 15, No. 2, was given with poetic feeling; its very sharp contrast was admirably brought out. That sparkling little gem, the etude in F major, op. 25, No. 3, was sufficiently scintillant, and had that carice which it is not given to every artist

to reproduce. The galloping rhythm and the fairy ending were piquant in the highest degree.

No. 11 of this same set, the etude in A minor, is more important, a bravura work of high character, and here again the pianist conquered great difficulties with no apparent trouble. Altogether it was excellent Chopin playing, not too sentimental, yet delicate and effective.

The other numbers of the recital were in good contrast with the foregoing. César Franck's chorale and fugue made a modern but classical beginning and the Brahms variations proved the serious style of the pianist to be not less marked than the romantic or virtuoso side. The variation in waltz style was very gracefully given, and the capriccio was of gossamer lightness. Tchaikowsky's "Humoresque" was much more humorous than the one by Dvorák—for violin—and the easy wrist action of the pianist was perfect in this.

Technical display with plenty of double octaves came at the end, and a fully deserved encore ended a very worthy recital. We shall look for the appearance of this excellent artist with our Symphony Orchestra with much interest.—The Boston Daily Advertiser.

## Schenck Leads Great "Lohengrin."

THE foregoing is the caption preceding a lengthy notice of the recent performance of "Lohengrin" in Montreal, printed in the Montreal Herald of November 15. Continuing, it says the performance was the best ever given there. There follows:

Curtain calls, which were numerous last night, and usually began some time before the orchestra ended, brought before the footlights for recognition all the leading personages engaged in the rendition of "Lohengrin," except one, but that one was really the man who most deserved to be honored. Elliott Schenck has now the distinction of having conducted and very largely made, what was quite the finest performance of "Lohengrin" ever given in this city within the memory of old time opera goers, and therefore probably in all time. Considering that the one great weakness of his forces lay in the fact that certain parts of his orchestra should have been larger, Mr. Schenck achieved almost miracles. The fineness of the massed tones of the violins even in their highest register, was marvelous, coming from so few instruments. The power and precision of the climaxes was positively thrilling.

## Grienauer-Sherwood Recital.

KARL GRIENAUER'S third recital of cello works at College Hall, Friday, December 8, at 8:15 o'clock, will be given variety by the assistance of Flora Bell Sherwood, soprano. Mr. Grienauer will play the Herbert suite in F, and pieces by Dvorák, Davidoff, Wagner and Rubinstein. Miss Sherwood will sing songs by Von Flieitz, Puccini, Saint-Saëns, Strauss, Claus and Hyde, and Mrs. Grienauer will be at the piano.

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 "The Year's at the Spring." (Song.) Mrs. Herbert Butler, Berlin, Germany.  
 "The Year's at the Spring." (Song.) Mr. Harry E. Goodhue, Boston, Mass.  
 "The Year's at the Spring." (Song.) Miss Grace F. Bullock, Norton, Mass.  
 "The Year's at the Spring." (Song.) Mrs. W. H. Anderson, Manila, P. I.  
 "Shena Van." (Song.) Miss A. M. Smullen, San Francisco, Cal.  
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 "Shena Van." (Song.) Miss Helen C. Gifford, New Bedford, Mass.  
 "Shena Van." (Song.) Mrs. Winifred Powell, Lowell, Mass.  
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 "June." (Song.) Miss Matilda B. Reinbach, Boston, Mass.  
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 "June." (Song.) Miss Josephine Knight, Boston, Mass.  
 "Spring." (Song.) Miss Mabel W. Daniels, Newton, Mass.  
 "Spring." (Song.) Mrs. Jeannette Lambden, Chicago, Ill.  
 "I Know Not How to Find the Spring." (Song.) Mrs. Gertrude H. Mead, Denver, Colo.  
 "I Know Not How to Find the Spring." (Song.) Mr. Carl Fiqué, Brooklyn, N. Y.  
 "For Me the Jasmine Buds Unfold." (Song.) Mr. Carl Fiqué, Brooklyn, N. Y.  
 "Autumn Song." (Song.) Mrs. Gertrude H. Mead, Denver, Colo.  
 "The Secret." (Song.) Miss Rebecca Delvalle, San Francisco, Cal.  
 "My Lassic." (Song.) Miss Florence Dingley, Lewiston, Me.  
 "Wouldn't It Be Queer." (Song.) Miss Grace E. Dudley, Philadelphia, Pa.  
 "Ah, Love But a Day." (Song.) Mme. Ragna Linne, Chicago, Ill.  
 "I Send My Heart Up to Thee." (Song.) Miss Millie Flynn, San Francisco, Cal.  
 "Fairy Lullaby." (Song.) Miss Josephine Knight, Boston, Mass.  
 "Menuet, Italian. (Piano.) Mr. Arthur Foote, Detroit, Mich.  
 "Menuet, Italian. (Piano.) Mr. Arthur Foote, Painesville, Ohio.  
 "Menuet Italian. (Piano.) Mr. Arthur Foote, Ypsilanti, Mich.  
 "Scottish Legend. (Piano.) Miss Alice McClung, Chicago, Ill.

### George W. Chadwick.

"O Let Night Speak of Me." (Song.) Mr. Chris. Anderson, Davenport, Ia.  
 "O Let Night Speak of Me." (Song.) Miss Louise St. John Westervelt, Decorah, Ia.  
 "O Let Night Speak of Me." (Song.) Mr. Asa Howard Geeding, Oradell, N. J.  
 "O Let Night Speak of Me." (Song.) Mr. George F. Root, Norton Mass.  
 "Before the Dawn." (Song.) Mr. John Young, New York.  
 "Before the Dawn." (Song.) Miss Leta Dealy, New York.  
 "Before the Dawn." (Song.) Mrs. L. S. Tewksbury, Peoria, Ill.  
 "Before the Dawn." (Song.) Miss Charlotte E. Hullhorst, Chicago, Ill.  
 "I Said to the Wind of the South." (Song.) Mrs. Marion E. B. Robinson, San Francisco, Cal.  
 "I Said to the Wind of the South." (Song.) Miss True Aiken, San Francisco, Cal.  
 "Dear Love, When In Thine Arms." (Song.) Mr. Asa Howard Geeding, Oradell, N. J.  
 "Dear Love, When In Thine Arms." (Song.) Miss Mabel Lininger, Newport News, Va.  
 "Dear Love, When In Thine Arms." (Song.) Miss Mabel W. Daniels, Newton, Mass.

"Sweetheart, Thy Lips Are Touched With Flame." (Song.) Miss Wheat, Dubuque, Ia.  
 "Sweetheart, Thy Lips Are Touched With Flame." (Song.) Mrs. Benjamin Guckenberger, Gloucester, Mass.  
 "Thou Art So Like a Flower." (Song.) Miss Charlotte E. Hullhorst, Chicago, Ill.  
 "Thou Art So Like a Flower." (Song.) Mrs. L. S. Tewksbury, Peoria, Ill.  
 "Nocturne." (Song.) Mr. John Young, New York.  
 "Nocturne." (Song.) Miss Bessie Hughes, Chicago, Ill.  
 "The Rose Leans O'er the Pool." (Song.) Miss Minnie Hilke, Stockton, Cal.  
 "Sweet Wind That Blows." (Song.) Mrs. L. S. Tewksbury, Peoria, Ill.  
 "Were I a Prince Egyptian." (Song.) Mr. William Harper, Galesburg, Ill.  
 "The Maiden and the Butterfly." (Song.) Miss Charlotte E. Hullhorst, Chicago.  
 "As In Waves Without Number." (Song.) Mr. Stanley Adams, St. John, Newfoundland.  
 "Ballad." (Song.) Mr. Stanley Adams, St. John, Newfoundland.  
 "Danza." (Song.) Mrs. Jeannette Lambden, Chicago, Ill.  
 "He Loves Me." (Song.) Mr. M. Ross Moran, Boston, Mass.

### Arthur Foote.

"An Irish Folk Song." Miss Stella Bisc, Chicago, Ill.  
 "An Irish Folk Song." Miss Mabel W. Daniels, Newton, Mass.  
 "Eden Rose." (Song.) Mrs. Seabury C. Ford, Detroit, Mich.  
 "Eden Rose." (Song.) Mrs. Seabury C. Ford, Cleveland, Ohio.  
 "Eden Rose." (Song.) Mrs. Seabury C. Ford, Painesville, Ohio.  
 "Eden Rose." (Song.) Mrs. Seabury C. Ford, Ypsilanti, Mich.  
 "Constancy." (Song.) Mrs. Seabury C. Ford, Detroit, Mich.  
 "Constancy." (Song.) Mrs. Seabury C. Ford, Ypsilanti, Mich.  
 "Constancy." (Song.) Mrs. Seabury C. Ford, Cleveland, Ohio.  
 "Constancy." (Song.) Mrs. Seabury C. Ford, Painesville, Ohio.  
 "Song of Four Seasons." Mrs. Seabury C. Ford, Painesville, Ohio.  
 "Song of Four Seasons." Mrs. Seabury C. Ford, Cleveland, Ohio.  
 "Song of Four Seasons." Mrs. Seabury C. Ford, Ypsilanti, Mich.  
 "Song of Four Seasons." Mrs. Seabury C. Ford, Detroit, Mich.  
 "Milkmaid's Song." Mrs. Seabury C. Ford, Cleveland, Ohio.  
 "Sweetheart." (Song.) Mrs. Seabury C. Ford, Cleveland, Ohio.  
 "O Swallow, Swallow Flying South." (Song.) Mrs. Seabury C. Ford, Cleveland, Ohio.  
 "O Swallow, Swallow Flying South." (Song.) Miss Mabel W. Daniels, Newton, Mass.  
 "I'm Wearin' Awa'." (Song.) Mr. David Bingham, Brooklyn, N. Y.  
 "On the Way to Kew." (Song.) Mr. Gwilym Miles, New York.

### Anita Rio in Lynn and Salem.

MUCH space is devoted to recent song recitals by Anita Rio, given by her in the important cities of Lynn and Salem, Mass. She appears to have taken the audience by storm, to judge from the appended:

Anita Rio, the eminent soprano, who in the spring is to go to Europe, to begin a career in grand opera, was at High School Hall, Monday evening, in a song recital given under the auspices of the Lynn Oratorio Society. The hall was nearly filled, but few seats being unoccupied. The great audience was entranced by the beautiful singing of the greatest soprano on the American stage today, and applause was generous and spontaneous throughout the entire evening.

Several hundred school children occupied the seats nearest the stage and were given the opportunity of listening to the most beautiful singing they had ever heard, singing that will be a pleasant memory through life.

Miss Rio was at her best, and the program of fourteen numbers with two extras was exquisitely presented. In the five years this young woman has been before the American musical public, she has risen from an unknown visitor to the highest place in the musical firmament, and nothing is risked in predicting that she will take up and carry to greater heights the sceptre worn by Melba, the queen of song, since the departure of Patti. Bounteously equipped by nature with a voice of marvelous sweetness and beauty and endowed with a temperament musical in every fibre, cultured in the best technique of the art, and possessing a charming presence, Miss Rio has all the essentials and all the embellishments required for a great singer.

It was the finest song recital ever given in Lynn, and is not likely to be equalled in years.—Daily Evening Item, Lynn, Mass.

Anita Rio, pronounced by critics to be among the most gifted of the younger generation of concert and oratorio singers, gave a farewell concert in Ames Memorial Hall last evening. Madame Rio is one of Salem's favorites, where she has sung before the Oratorio Society, and the Salem Woman's Club. Her popularity was demonstrated by the size of last night's audience. The hall was filled with the musical people of Salem and vicinity, and the frequent and vigorous applause testified to the success of the fair singer's efforts to please.

The program consisted of fourteen songs, divided into five groups. All of these songs Madame Rio sang from memory. Her selections were widely diversified, giving her an opportunity to show her abilities to a marked degree in every class of selection and their various voice requirements. She sang in French, German and Italian, as well as English. She not only has a voice of marked purity of tone, accuracy of pitch, power and carrying qualities, but she has an original interpretation of her music which gives to each selection an atmosphere of newness and personality, which adds greatly to her singing.

It is as much a part of the enjoyment of her evening's entertainment to watch the expression on her face as she sings, emotions of the song being plainly marked and expressed by look, as well as voice.

She throws her own personality into her songs, which makes her and them all the more interesting. Technically, her execution was well nigh perfect, the marvelous flexibility of her voice, especially in the passages containing those difficult runs, exciting genuine wonderment and admiration. Her remarkable staying powers and strength of voice were demonstrated fully by the fact that her voice was just as sweet, tone as pure and volume as great at the close, with no sign of fatigue, as in the opening number.—Evening News, Salem, Mass.

### Max Donner in Germany.

MAX DONNER, the young New York violinist, some time ago shared in a recital with Isabelle Mercier, in Saal Bechstein, when a local paper said (translated):

Mr. Donner, who played here for the first time, made it known that he has the stuff out of which eminent virtuosi are made; he has the technique and the intellect. His further development will be watched with interest.

Another concert, with Ch. Roland Flick, of Nashville, Tenn., as assisting violinist, at Kalkberge-Rüdersdorf, had a very interesting program, Donner playing the Viextempis ballade and polonaise and the Saint-Saëns "Rondo Capriccioso." With Mr. Flick he played works by Bach, Pleyel and Mazas. A critic said in the local paper:

Good music was made by the two American artists. Mr. Donner surprised one with the might of his delivery of the main theme in the "Ballade," and with his excellent staccato in the "Rondo."

### Wheeler in Worcester, Jersey City, Allentown.

FREDERICK WHEELER sings the bass role in Horatio Parker's "St. Christopher," at Worcester, Mass., this week (December 8), with the "Pilgrims' Chorus," under the direction of J. Vernon Butler. Mr. Wheeler first appeared with this society in "The Messiah," in which he scored fine success.

Next week he sings the "Persian Garden" in Jersey City and later in the month will sing "The Messiah" at Allentown, Pa. He has also been engaged for one of the concerts of the Women's Club, of Orange, N. J.

### Rubin Goldmark's Lecture Recitals.

RUBIN GOLDMARK has just returned from a lecture tour through Canada and Pennsylvania. While in Canada Mr. Goldmark lectured in Toronto, Ottawa and Kingston to large audiences. The end of January Mr. Goldmark is going on an extended Western tour, the farthest point thus far booked being Winnipeg, Manitoba.

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## KUBELIK'S DEBUT AND RECITAL.

The Great Violinist Repeats His Former Triumphs.

ON Thursday evening, November 30, at Carnegie Hall, Jan Kubelik, the wonderful Bohemian violinist, made his reentry into New York, assisted by the New York Symphony Orchestra, under the direction of Walter Damrosch. The program was as follows:

Overture, "The Corsair".....	Berlioz
Orchestra.....	
Concerto, D major.....	Mozart
Kubelik.....	
Concerto, D minor.....	Wieniawski
Kubelik.....	
Bohemian Dance, from A Fairy Tale.....	Suk
Orchestra.....	
Perpetuum Mobile.....	Weber
Campanella.....	Paganini
Kubelik, with Piano.....	

The tremendous audience which gathered to welcome Kubelik showed conclusively that his triumphs on his first American visit had not been forgotten, and that his memory was kept green in the hearts of the local concert going public. Added to the accounts of Kubelik's recent sensational successes abroad, published in THE MUSICAL COURIER, the people of this city had also read the picturesque stories in the daily papers of Kubelik's muff, Kubelik's twins, and Kubelik's \$50,000 worth of finger insurance. Real artistic merit and clever management, when they combine, are an irresistible force, where the amusement seeking populace is concerned, and thus it happened that long after Carnegie Hall seemed crowded to suffocation last Thursday evening, many would be listeners who had not been fortunate enough to secure tickets from the original supply at the box office willingly paid awe inspiring sums to the speculators who held a few remaining seats and sold them in a jiffy on the steps of the hall.

Once inside, however, and safely past the boys who were importuning them to buy "analytical notes" compiled by the critic of the New York Times, the concert goers needed no further adventitious aids to their enjoyment, for what was offered them in the way of musical performance was art of the best, and rarest, and most beautiful kind. Kubelik's many artistic virtues made too marked an impression on his former visit to New York to have been even partially forgotten in a single detail by the music lovers of the metropolis, and it remains but to say here that the marvelous violinist is still in possession of all the mastery he revealed before, and has added to it besides a broader conception, a more mature method of musical declamation, and a sincerity and depth of sentiment which seem to be the logical outcome of his added years and his changed relations to life—everybody knows, of course, that Kubelik married under romantic circumstances since his last visit to this country.

The prodigious Bohemian speaks almost the last word on the violin in the matter of technique—double stops, trills, harmonics, octaves and the various spicatos and staccatos—but added to this mechanical perfection there are also an

artistic poise, a degree of poesy, a polish of phrase, an authority and musicianship, and an insinuating charm of delivery which make up the sum total of one of the most interesting and vital personalities the violin world has ever known.

Kubelik's playing of the Mozart concerto stamped him as convincing an interpreter of the classic literature of his instrument as he had already proved himself to be of the romantic and modern. His tone was voluminous and appealing and beautiful in quality. His conception of the cheerful Mozart music was pure, serene, rhythmical, dignified, classical. Each note was a perfect link in a perfect chain.

Wieniawski composed real violin music which warms the cockles of the heart, and Kubelik played the D minor concerto—the best ever written for violin—with all the abandon and brilliancy and musical ardor demanded by the lovely work. The D minor concerto of Wieniawski should be heard more often in New York. It is music of the highest order, orchestrated in masterful fashion, and much better adapted to the violin than the symphonic concertos by Beethoven and Brahms, for instance.

In the short numbers with pianos, Kubelik demonstrated that he has reduced the mere technics of his instrument to an exact science. There are no limitations for him in the field of violin difficulties. The storm of applause which broke out after the stupendous performance of the "Campanella" was the best proof that Kubelik's art had not been in vain. The listeners clamored so insistently for "more" that the artist was forced to add the Chopin-Wilhelmj arrangement of the D flat nocturne, the Schumann "Traumerei" and Bazzini's "Ronde des Lutins," before anyone thought of leaving the hall, and the encores were not over when the present reviewer left Carnegie Hall. Walter Damrosch's accompaniments left nothing to be desired, and Ludwig Schwab, who presided at the piano, also deserves the same high praise.

Kubelik's recital, in the same hall, took place on Saturday afternoon, December 2, before an audience as large and quite as enthusiastic as that which had attended his debut two days before. In Handel's E major sonata Kubelik gave further evidence of his ripe musicianship, if any such evidence had been needed after his Mozart playing on Thursday. All the modern virtuoso tricks were discarded in the Handel work and in the Bach prelude (E major), which Kubelik added. Those were performances perfect in poise and all-satisfying in their spirit, dignity and style.

Ernst's F sharp minor concerto, another typical violin piece, aroused a justifiable sensation, and had to be supplemented with an encore, Chopin's D flat nocturne. In the Wieniawski "Carneval Russe," a Sarasate Spanish dance and Beethoven's romance in G, Kubelik found

further mediums to the hearts of his listeners, and they recalled him again and again, until he added Paganini's "Campanella" and other encores to his program. Judged by the auspicious opening in New York, Kubelik's second American tour should prove to be financially and artistically as great a success as was his first venture here some four years ago.

At the Saturday recital Agnes Gardner Eyre, in piano numbers by Leschetizky (barcarolle), Saint-Saëns (étude-valse), and Chopin (valse and nocturne), revealed herself as a pianist of sound musical gifts, prepossessing stage presence and decided grace of style and brilliancy of technique. Her tone is large and soulful. She has a wide variety of dynamic and color effects, and what is most important of all, she pleased the audience so completely that she was repeatedly recalled and compelled to play an encore after each of her two appearances.

### EDWIN-GRASSE'S SUCCESS.

ONE of the solid violinistic successes of the season was achieved by Edwin Grasse in Mendelssohn Hall Wednesday evening of last week. The audience was large and was composed of intelligent music lovers. Mr. Grasse resuscitated some works of the earliest writers for the violin, thereby proving that in music, as in physiology, resurrections are questionable. This experiment was made with only moderate success by Fritz Kreisler. A few of these antiques satisfy the average audience of today.

This unusual program was presented:

Theme and Variations, L'Art de l'archet.....	Tartini-Thomson
Wolfram's Song, Tannhäuser.....	Wagner
Suite Ancienne, arranged by.....	César Thomson
Der Doppelgänger.....	Schubert
Es Muse Ein Wunderbares Sein.....	Liszt
Romanze in F.....	Beethoven
Two Hungarian Dances.....	Brahms-Joachim
Prelude and Fugue, from G minor Sonata.....	Bach
Caprice, No. 24.....	Paganini

The songs were sung by Dr. Rudolph Pröll, a distinguished baritone from the Frankfurt Opera House, who sustained the high reputation that had preceded him. He was forced to add an encore to the program numbers.

When Grasse returned to New York two years ago he gave several concerts and recitals which were fairly successful. While it was admitted that he was richly gifted, he was criticised for certain shortcomings. At the time it was suggested that these defects would be cured by a few years' serious study. That these faults have been rectified, Grasse's admirable work Wednesday night fully proved. A serious, legitimate violinist is this young man. Sans sight, his bearing is abnormally acute. It is one of nature's compensations that when a person is bereft of one sense his other senses become preternaturally quickened. This accounts for Grasse's unerring intonation.

Since the violinist was last heard here he has improved greatly, his development indeed being remarkable. A certain roughness, which marred his playing two years ago, has wholly disappeared, his bowing has become more facile, and his left hand has gained much cunning. His mechanical equipment now is far superior to what it was then. Grasse's musical intelligence, always bright, seems more luminous now than ever. His interpretative abilities, which

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always were praised, seem now unexceptionable. Everything that Grasse essayed was well done. There were no aural lapses, no moments of inattention, no slovenly work. A carefulness as to details, a conscientious regard for the intentions of the composer, a fidelity of interpretation, an intense earnestness—these were the characteristics of Grasse's performances.

The program could have been improved. A modern concerto might with advantage have been substituted for the "Suite Ancienne," which is composed of a Prelude, by Correlli; Corrente and Recitative, by Vivaldi; "Allegro Grazioso," by Nardini, and Tarantelle, by Valentini, with added difficulties by César Thomson.

Sound musicianship was disclosed by Grasse in his playing of the fragment from the Bach sonata. Why not have given the entire work? Grasse is an excellent Bach player; there can be no doubt of that. Beethoven's lovely romance in F was performed with rare elegance and correct expression. Grasse displayed his virtuosity in the show pieces of Brahms-Joachim and the Paganini caprice. It should be mentioned that all the accompaniments were played judiciously by George Falkenstein, a pianist of uncommon abilities.

#### Bennett's Method of Tone Production.

GIVING a series of lectures and illustrating the various features of his vocal method with pupils is what S. C. Bennett is doing this season with remarkable success. He is being assisted by two of his pupils, Mrs. Walter Hubbard and Edith Morgan.

Mrs. Hubbard is a soprano of ability and sings a program of sixteen numbers, each group being interspersed with readings of Mr. Bennett's method. Miss Morgan, who is an accompanist of rare excellence, presides at the piano, and the entertainment is full of interest to musical people who are looking for the educational features of vocal method.

Mr. Bennett has established a permanent music school in Asbury Park to be known as the "Asbury Park Musical Institute." The school will be formally opened January 2, 1906. Mr. Bennett gives two and one-half days in Asbury and has a large number of pupils who are enthusiastic in their work.

Three full days are given in Carnegie Hall, which, together with the Jersey shore pupils, makes a weekly program of unusual activity.

#### Boston Symphony Programs.

CARNEGIE HALL, THURSDAY EVENING, DECEMBER 7.  
Symphony No. 2, in B flat, op. 37.....Vincent d'Indy  
Suite, Pelléas et Mélisande.....Gabriel Fauré  
Saugefleurie, Légende, d'après un conte de Robert de Bonnières,  
Vincent d'Indy  
L'Apprenti Sorcier, d'après une Ballade de Goethe....Paul Dukas

CARNEGIE HALL, SATURDAY AFTERNOON, DECEMBER 9.  
Symphony in B flat, op. 90.....Ernest Chausson  
Psyché et Eros, extrait de Psyché, poème symphonique, César Franck  
Nocturnes, Nuages, Fêtes.....Claude Debussy  
Chant funèbre.....Albéric Magnard  
Istar, Variations Symphoniques.....Vincent d'Indy

#### Bispham in the Middle West.

DAVID BISPHAM has been having a busy time of it in the Middle West. At the conclusion of his tour with the quartet singing the Shakespeare Cycle, Mr. Bispham continued his recital tour, and his engagements have been numerous. December 1 he sang in Davenport, Ia.; December 2 in Jacksonville, Ill.; December 3 in Chicago, and December 4 in La Fayette, Ind. On the 5th he appeared in Charlton, Ill. December 7 he is to sing in Pittsburgh with the Apollo Club.

#### Pugno's Second Recital.

AT his second recital, Mendelssohn Hall, Tuesday afternoon, November 28, Raoul Pugno, the great French pianist, played the following program:

Sonata, D minor, op. 31.....Beethoven  
Faschingschwank.....Schumann  
Ballade, G minor.....Chopin  
Nocturne, F sharp minor.....Chopin  
Scherzo, B flat minor.....Chopin  
Fantasie-Impromptu.....Chopin  
Polonaise, E flat.....Chopin

Pugno was fully up to his usual high standard, and played his representative program with all the authority, aplomb and technical finish which always characterize his performances. There is no need to go into details, as these columns have been filled during the past few weeks with many warm tributes to Pugno's beautiful art. He gave unlimited pleasure to a large audience, and was not let off by them until he had contributed several encores to the regular program. Pugno's third recital was announced for yesterday afternoon, Tuesday, December 5, at Mendelssohn Hall, with the following program:

Sonata, in C sharp minor, op. 27.....Beethoven  
Phantasiestücke, op. 12.....Schumann  
Des Abends. Grillen. Ende vom Lied.....Weber  
Rondeau Brillant, E flat.....Chopin  
Berceuse.....Chopin  
Nocturne, in C minor, op. 48.....Chopin  
Valse, in A flat.....Chopin  
Papillons.....Grieg  
Au Printemps.....Grieg  
Nocturne, in E flat.....Fauré  
Menuet, op. 18.....H. Holden Huss  
Hexentanz.....MacDowell  
Helvetia (Laufenberg).....Vincent d'Indy  
Serenade à la Lune.....R. Pugno  
Scherzo Valse.....Chabrier  
XI. Rhapsodie.....Liszt

#### D'Indy as Guest of Honor.

THE next concert of the Women's Philharmonic Society will be given in the banquet room of the Waldorf, Tuesday evening, December 12. D'Indy, the French composer, who is a friend of Amy Fay, the president of the club, will be present to meet the members of the society. Among the artists to appear on the program will be Helen Culver, the contralto, who is to sing in grand opera next season in Europe.

#### Daniel Visanska's Success.

DANIEL VISANSKA, who recently returned to New York from Berlin, is now settled for the season as a member of the faculty of the New York Institute for Music. Mr. Visanska, however, is not devoting himself exclusively to teaching, for he is in demand for concert work here and elsewhere. He has just completed a successful little tour in Canada. Below are two of the newspaper notices he received:

Mr. Visanska is a musician of rare ability. His virile playing and thoroughly musical temperament made his numbers a decided musical treat. He produced a rich, broad tone of sympathetic quality, and did it with an ease that in itself was delightful. The biggest effort on the program was the Dvorák sonata in F major, for piano and violin. The beautiful composition was well played, and showed the technical and interpolative ability of the players to good advantage. But it was not until Mr. Visanska had played the "Moto Perpetuo" that the audience gave vent to its feeling by demanding an encore. In response Mr. Visanska played "The Bee."—The Hamilton Herald.

Dan Visanska, who has recently returned from Berlin, Germany, received a perfect ovation. Quiet, unassuming, modest almost to diffidence, there was not the slightest suggestion in his appearance of the eccentricity of genius. But when he drew his bow across the strings he at once secured the rapt attention of his hearers.

There was that in the tone which captivated the imagination and enthralled the emotions. The manner in which he handled his bow was the perfection of dexterous ease, the ease that fails to attract attention. His wonderful technic was so much the servant of his art that it scarcely caused surprise. His first success was scored in the opening violin and piano duet with Mr. Bertram, Dvorák's sonata in F major. Special mention might be made of the smooth and limpid "Poco Sostenuto," and the tripping "Allegro Molto" movements. A big number was the "Symphony Espagnole," Lalo. A charming group was composed of a romance, "Halvorsen," Wieniawski; "Chant de Veslemoy," and a soothing "Berceuse," by Fauré, played with muted strings, and concluding with a delightful interpretation of Ries' "Moto Perpetuo." Schubert's "L'Abelle"—the buzzing of the bee gathering nectar from the flowers—and a berceuse by Alard, were given as encores.—London Free Press.

#### A Pupil of Victor Harris.

KATHERINE HEATH, the well known soprano, who is a pupil of Victor Harris, was the soloist at the Victor Herbert concert at the Majestic Theatre last Sunday evening. Mrs. Heath sang Alicia-Needham's "Hay Making," with orchestra; and with piano, songs by Victor Herbert, Victor Harris and Ethelbert Nevin.

#### Marteau Rents a House.

MARTEAU, the eminent French violinist, who is to arrive here in January, has taken a house in New York city for four months. Mr. Marteau is to bring his family and servants with him, and it is expected that the New York home will become the rendezvous for artists, as is the case at the residence of the artist in Geneva, Switzerland.

#### Lines to Kubelik.

(From the Evening Mail.)  
As I walked out this morning, Jan,  
I heard a chattering, shivering man  
Say: "Frozen Norway! Ain't it tough  
To walk around without a muff?"

#### Madame Wellington in the West.

MADAME WELLINGTON, the dramatic soprano, sang at Sioux Falls, Minneapolis and La Crosse last week, meeting with much success.

WANTED.—A graduate of one of the most noted European conservatories of music, and possessing an extensive musical library, would accept a school position, or as church organist, chorus director, or director of band and orchestra. Address for particulars, Director, Lock Box 244, Galesburg, Ill.

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BROOKLYN, December 4, 1905.

WITH the elegant and sincere hospitality in fashion twenty years ago, Brooklyn welcomed Madame Galski and Ellison van Hoose. The famous soprano and the celebrated tenor were heard at a recital Friday night at the Baptist Temple, under the auspices of the Brooklyn Institute of Arts and Sciences. Madame Galski, a German born, but through long residence in New York shamed some of the American singers by singing songs by American composers, and she sang them exquisitely. The singer was in superb voice and looked radiant. The concert opened with the Micaela and Don José duet from "Carmen." Each singer was heard in groups of songs from their repertory. Madame Galski's list included Schumann, Franz, Brahms, Schubert, Richard Strauss, Van der Stucken, Reynaldo Hahn, Cornelia Rider Possart, Arthur Foote and Wagner. The most difficult of these songs was the "Erlkönig," by Schubert, and the simplest a little song by Mrs. Possart, entitled "Proposal." Madame Galski was obliged to repeat several. From such a wide choice it was difficult to make a selection. The soprano alternated from the tender to the exclamatory, and from the poetic to the dramatic in her delivery. Among her most beautiful and compelling numbers were the three songs of Wagner—"Der Engel," "Träume" and the "Schlummerlied." She repeated the "Schlummerlied," and, if anything, sang it with more sweetness than the first time. "Oh, Come With Me in the Summer Night," by Van der Stucken; "Proposal," by Mrs. Possart; "Irish Folk Song," by Arthur Foote, and another "Rose" song were the selections which Madame Galski sang in English, and her diction in this language was most excellent.

Mr. Van Hoose sang songs by Von Fielitz and Richard Strauss in German, a serenade by Magdalen S. Worden in French, and four songs in English—"Tide," by H. T. Burleigh, "Love's Springtime," by William G. Hammond (a resident of Brooklyn), and two songs by Mary Turner Salter. Of the English songs, the one by Mr. Hammond was the most delightful. The concert closed with the Elizabeth and Tannhäuser duet from the second act of Wagner's opera. Josephine Hartmann, a talented pianist, played the accompaniments for both singers with sympathetic insight and musical finish.

After the concert a reception was held in the rooms below the auditorium in honor of the two distinguished singers. As THE MUSICAL COURIER announced last week (when the names were published), many leaders of Brooklyn society served on the reception committee. There were special decorations of growing plants, and altogether a festive note prevailed.

Mr. and Mrs. Barclay Dunham are giving a series of lecture song recitals at the Barnard Club rooms. There are all kinds of musicians and music lovers. The Dunhams are devoting their time to society women. Their entertainments begin at 11 o'clock in the morning. The dates of the remaining lectures are December 5, January 9 and 16. Programs are to be made up of songs by German, Russian and Scandinavian composers.

James H. Downis, musical director of the Choral Art Society, announces a Christmas concert at Association Hall, Tuesday evening, December 19. The program will comprise numbers from Palestrina to Elgar.

Edward Barrow, solo tenor in the quartet choir of the Central Congregational Church and an artist widely known through his appearances at music festivals in other States, will be heard in a song recital in Memorial Hall Tuesday

evening next. Hans Kronold will assist in the following program:

Recitative, Deeper and Deeper Still.  
Aria, Waft Her, Angels, Thro' the Skies (Jephtha).....Handel  
Mr. Barrow.  
Cello Solos, Concerto, A minor.....Goltermann  
Mr. Kronold.

Songs—  
Aus meinen grossen Schmerzen.....Franz  
Frühlingsnacht.....Schumann  
Als die alte Mutter.....Dvorák  
Meine liebe ist grün.....Brahms  
Mr. Barrow.

Cello Solos—  
Prelude du Deluge.....Saint-Saëns  
Rondo.....Bocherini  
Sur le Lac.....Godard  
Spinning Song.....Popper  
Mr. Kronold.

Songs—  
Mother o' Mine.....Tours  
Quick! We Have But a Second—Irish Air, Paddy O'Snap, C. V. Stanford  
Sands o' Dee.....Clay  
Tide.....Burleigh  
Mr. Barrow.

Songs with 'Cello Obligato—  
Elegy.....Massenet  
Santa Maria.....Faure  
Mr. Barrow and Mr. Kronold.

Christian Schiött, a Norwegian pianist, announces an evening with Norwegian composers at Historical Hall, Tuesday, December 12. Mr. Schiött, who belongs to a distinguished Scandinavian family, is to play under social auspices. His patronesses included Mesdames Truman J. Backus, Tunis G. Bergen, Arnold G. Dana, Thomas R. French, Adrian O. Hegeman, Pamela J. Leonard, Rogers Mallory, T. Alfred Vernon, and the Misses Dreier and Dr. Mary Ingram. The composers represented on the Schiött list will be Grieg, Sinding, Kjerulf, Neupert, Lund-Skabo, and Agathe Grøndahl.

Vincent d'Indy, the visiting French composer and leader, will direct the Boston Symphony Concert at the Baptist Temple Friday evening, December 8. The program will be:

Deuxieme Symphonie, in B flat, op. 57.....Vincent d'Indy  
Extrêmement lent; Très vif.  
Modérément lent.  
Modéré; Très animé; Modéré.  
Très lent; Assez vif; Largement.  
Suite Pelléas et Melisande, de Maeterlinck.....Gabriel Fauré  
Saufeure; Légende, d'après un conte de Robert de Bonnières  
L'Apprenti sorcier, d'après une ballade de Goethe.....Paul Dukas

Corinne Rider-Kelsey, Janet Spencer, Theodore Van York and Thomas Daniell are the soloists engaged for the performance of "The Messiah," at the Baptist Temple, Tuesday evening, December 19, by the Brooklyn Oratorio Society. Walter Henry Hall is the musical director.

## Hugh Williams Song Recital.

HUGH WILLIAMS, baritone of Lafayette Avenue Presbyterian Church, sang twenty-two songs at his recital, in Association Hall, Brooklyn, Tuesday evening, November 28, in English, German and French. His voice is sonorous, capable of much expression, and his presence dignified. He has dramatic instincts, and in Strauss' "Mein Herz ist Kalt" this especially came to the fore. There were real repose and deep feeling in "Traum Durch die Dämmerung" and "King Charles." Arthur Rowe Pollock played artistic and sympathetic accompaniments.

Susette Mickle, pianist, assisted, playing excerpts from d'Albert, Schubert and Godard. She has a virile touch and much dash, and the audience liked her so much that she had to play an encore piece, Liszt's "Valse Impromptu." Despite the storm the hall was filled, testifying to Mr. Williams' popularity.

## THE OPERA REPERTORY.

## "La Favorita," November 29.

Leonora	Walker
Ines	Jomelli
Fernando	Caruso
Alfonzo	Scotti
Baldassare	Plancon
Don Gasparo	Bars
Conductor	Vigna

## "Die Fledermaus," November 30.

Rosalinde	Sembrich
Prinz Orlofsky	Weed
Adele	Alten
Gabriel von Eisenstein	Dippel
Alfred	Reiss
Frank	Goritz
Dr. Falke	Greder
Blind	Mühlmann
Frosch	Bayer
Conductor	Franko

## "Hänsel and Gretel," December 1.

Hänsel	Abarbanell
Gretel	Alten
Gertrud	Weed
The Witch	Homer
The Little Sand Man	Mulford
The Little Dew Man	Glanville
Peter	Goritz
Conductor	Hertz

## "La Gioconda," December 2 (Matinee).

La Gioconda	Nordica
Laura Adorno	Homer
La Cieca	Jacoby
Enzo Grimaldo	Caruso
Barnaba	Scotti
Alvise Badoero	Plancon
Zuane	Begue
Un Cantore	Dufrieche
Isepo	Paroli
Conductor	Vigna

## "Lucia," December 2.

Lucia	Sembrich
Alisa	Bauermeister
Edgardo	Dippel
Lord Enrico Ashton	Bell-Resky
Raimondo	Journet
Arturo	Bars
Normanno	Paroli
Conductor	Vigna

## "Lohengrin," December 4.

Elsa	Nordica
Ortrud	Homer
Lohengrin	Knote
Teiramund	Goritz
Heinrich	Blass
Herald	Mühlmann
Conductor	Hertz

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## BUFFALO.

BUFFALO, December 1, 1905.

THERE was a large attendance Monday evening at

Convention Hall, the occasion being the first Orpheus concert of this season and the introduction to the Buffalo public of the new director, Victor Wolfgang Schwarz, who is destined to become a favorite. The opening chorus, "Die Macht des Gesanges" (The Power of Song) (Schiller), Männerchor, orchestra and organ, was directed by Joseph Mischka, who has been acting as conductor to help the Orpheus until a new leader could be chosen. A splendidly drilled chorus of ninety male voices attested the worth of Mr. Mischka's rehearsal work. He and the chorus were warmly applauded. At the end of the first number Mr. Mischka made a speech in German, in which he stated that some years ago the veteran leader Carl Adam (since deceased), the eldest of our conductors, yielded the baton to John Lund, the youngest, and tonight the eldest of our present Buffalo conductors hands over the baton to the youngest, a newcomer, Herr Victor Wolfgang Schwarz. The audience applauded the relation of this coincidence, and greeted with real pleasure the alert young conductor, who, with a bow, led the chorus (a capella) "Die Jungen Musikanten" (Kuken), in a sincere, graceful way, producing beautiful shading. The choruses worthy of special mention were: "Die Stille Wasserrose" (Giebel-Abt), "Ich Hatte Einst ein Schönes Vaterland" (Heine), "Salamis," the latter with organ, orchestra accompaniment and incidental baritone solos (Raymond Reisler), and were all beautifully sung. Ellison Van Hoose wrought up his listeners to enthusiasm by his magnificent interpretations. The romanza, "Plus Blanche" ("The Huguenots"). His upper notes clear as crystal and absolutely pure, with a vibrant ring that thrills and satisfies, so perfect is his art. In the group of songs, "Nachtgebet" (von Fielitz), "Springtide" (Hammond), and "Widmung" (Dedication), (Schumann), he was at his best. Hammond's "Spring" is lovely, and if he had written no other composition that alone should make him famous. In response to encores Van Hoose sang "Summertime" and "Cupid's Wing."

The string orchestra played "Volkslied und Märchen" (folk songs and fairy tales) delightfully, Mr. Schwarz directing. It was generally conceded that Mr. Schwarz would become popular, for he also showed his musicianship by the admirable style of accompaniments for the singing of Mr. Van Hoose.

An impressive performance of "Tannhäuser" was given at the Star Theatre by the Savage English Opera Company on Monday night. There was a large audience present, notwithstanding other attractions like "Leah Kleschna" at the Lyceum and the Orpheus concert, &c. The principals in the cast were Misses Rennyson and Newman and Messrs. Cranston and McLennan. Miss Rennyson won great admiration as Elizabeth and Mr. McLennan as Tannhäuser. Rita Newman, Cranston, Arthur Dean and Miss Brennan all did well. The choruses were well sung and the orchestra splendidly directed by Elliott Schenck. Mr. Schenck gave two lecture recitals this week at the home of Mrs. Toneman G. Avery, of the Circle. Monday morning he spoke on the operas of "Rigoletto" and "La Bohème," and on Tuesday on the "Valkyrie." Such lectures with musical illustrations are invaluable.

The operas for the week were: "Aida," Tuesday evening; "Lohengrin," Wednesday matinee; "Rigoletto," "Valkyrie," Thursday night; "La Bohème," Friday; "Faust," Saturday matinee, and "Tannhäuser," Saturday night. Theatrical managers were rejoicing Tuesday because every house in the city was sold out for Thanksgiving afternoon and evening performances, and at the Star every seat sold for the "Valkyrie" for Thursday night, notwithstanding Calvé sang the same night at Convention Hall.

The Wednesday matinee performance of "Lohengrin" was excellent, and the orchestra, under the able leadership of Elliott Schenck, was delightful. The principals in the cast were Robert Kent Parker, Francis McLennan, William Wegener, Arthur Dean, Gertrude Rennyson and Margaret Crawford.

Wednesday night the piano pupils of Emil Keuchen gave an interesting piano recital, many showing talent and conscientious study. The composers considered were Schubert, Scharwenka, Bizet, Beethoven, Gounod, Schumann, Grieg. Mr. Keuchen played duos with several of his advanced pupils. A selection from "Faust" was very brilliant. Emilio Blazevic, baritone, sang "The Toreador's Song." Henry Lautz, a song writer of Buffalo, of whom we are justly proud, delighted the audience with his interpretation of Dudley Buck's "Fear Not Ye, O Israel," and Schubert's "Der Lindenbaum," "Hadenröseln" and Grieg's "Ich Liebe Dich." His tenor voice has a good range, his phrasing is excellent, and his method admirable. Mr. Keuchen's many friends were well pleased, and he deserves praise for his musical piano accompaniments.

George W. Bagnall, who now has his piano school on Main street, is inaugurating his eighth season of piano recitals. Laura Barton, pianist, assisted by Harriet Grader, soprano, gave the first one last week. The program embraced such composers as Moszkowski, Mozart, Sinding and others. December 12 Miles Goldberg, violinist, who is one of the faculty, will give a concert of chamber music, with the assistance of Mr. and Mrs. George Bagnall. Mention of other local musicians must be deferred until the opera season is over.

A large and enthusiastic audience greeted Madame Calvé and her excellent company Thanksgiving night. Every member was warmly applauded and encores were graciously given. The appearance of beautiful Calvé elicited much enthusiasm. The great cantatrice was in magnificent voice. Her program numbers "Stances," from Gounod's "Sappho"; "Le Perle de Bresil" aria, by Felicien David, and the "Habanera," from "Carmen," were given a warmth of interpretation which held her audience spellbound. Her vocalism is marvelous. For an encore she sang Gounod's "Sing, Smile, Slumber." Calvé was recalled again and again, and was grace personified in her acknowledgments. Most excellent support was that of the accompanists Deereens, pianist, M. Fleury, flutist, and Mlle. Vermorel, violinist, the latter a slender graceful girl, who plays with refinement and delicacy. M. Bouxmann has a big basso profundo voice and distinct enunciation. He responded to several encores. Mr. Van Orden, the tenor, only twenty-three, pleased his hearers with the beauty of that rare thing—a pure tenor voice.

The local press is enthusiastic over the production of the "Valkyrie" last night at the Star Theatre. Not only was every seat filled, but people stood in rows three and four deep at the back of the house. MacClennan was Siegmund, Rita Newman, Brunnhilde, Gertrude Rennyson Sieglinde, Parkes Hunding, Goff Wotan, Miss Crawford Fricka.

VIRGINIA KEENE.

## Music in the Territories.

A RECENT dispatch from Oklahoma City, O. T., to a Kansas City newspaper stated that the orchestra of the University of Oklahoma, Norman, will soon begin its annual tour of the two territories. Its first engagement is at Enid, during the session of the Territorial Teachers' Association, where it will play during the entire meeting. It will visit every town of any consequence in the territories.

## Mark Hambourg's Press Notices.

FOLLOWING are recent Berlin notices of Mark Hambourg:

Mark Hambourg played the solo part of Rubinstein's D minor piano concerto with dazzling technique and sovereign mastery over the rhythm, which was manifested specially in the last movement, and with a grand conception of the music. The way in which Mr. Hambourg knows how to produce a crescendo on the piano with the utmost majesty and fullness of tone, while again he is master of the softest and most seductive pianissimo, reminds one of the playing of Anton Rubinstein, who played this concerto for the first time in Berlin several decades ago. Hambourg's playing of the concerto was "par excellence" a true repetition of the performance of the great master.—Otto Leeman, in Allgemeine Musik-Zeitung.

Among the younger generation of pianists, Mark Hambourg must be considered the most gifted and the most important. He demonstrated this again last night by the absolutely perfect technique, the finest subtlety of expression, and the extremely beautiful tone coloring of his playing.—Börsen Zeitung.

Mark Hambourg played Rubinstein's concerto with all the excellent qualities for which he is renowned.—Norddeutsche Zeitung.

Mark Hambourg played with brilliant virtuosity and excellent interpretation.—Deutsche Warte.

Mark Hambourg played Rubinstein's concerto with the all conquering technique and the nervous intensity and brilliancy which this number demands.—Morgenpost.

Mark Hambourg, whom I always held to be one of the greatest of our present day artists, showed to special and new advantage in the Rubinstein concerto last night. He proved that he can also play "piano," and that he can sing on the piano. \* \* \* He held the attention of the audience throughout with ever increasing interest in a performance which seemed to give the concerto new life.—Lokal Anzeiger.

Mark Hambourg, the richly endowed artist, manifested his great gifts in most brilliant manner. The mighty power, the seductive piano, and the beautiful singing tone, together with his perfect playing, compensated for the musical shallowness of the work.—Volks Zeitung.

Mark Hambourg played Rubinstein's concerto in a masterly manner with perfect phrasing.—Kleines Journal.

Mark Hambourg was able to show himself once more in the full brilliancy of his virtuosity, and by his masterly performance gained an undisputed and absolute success.—Börsen Courier.

Mark Hambourg made an enormous impression with Rubinstein's D minor concerto. Whoever can play such presto octaves, can phrase in such a perfect manner, and give forth such rippling, pearl like passages is always sure of success.—Tageblatt.

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# BOSTON.

HOTEL NOTTINGHAM, CORLEY SQUARE,  
BOSTON, MASS., December 3, 1905.

**E**RNEST SHARPE gave another artistic song recital at his studio in his home, "Providence House," 74 Commonwealth avenue, Chestnut Hill, Wednesday afternoon last, and once more is Mr. Sharpe entitled to much thanks and praise for allowing a representative elite Boston audience to listen to songs embracing Scotch metrical ballads and works of Tschai-kowsky given their initial rendering in America. The paramount feature underlying Mr. Sharpe's every effort seems to be a distinct endeavor to project the composer and not himself; he sings the songs, not as Ernest Sharpe, but rather as the individual composer of each work, and therefore we here find a vocalist gifted with that rare interpretative knowledge that lends a true charm and musicianly acquittal to all solo efforts of this artist. Were Ernest Sharpe a man imbued with a common desire to show himself off alone, he would certainly refrain most decidedly from electing himself to stand before a critical assemblage of music lovers and musicians and go through a trying and exacting program of Tschai-kowsky songs, all of which vibrate with morbid moroseness, and not with a quality or style conducive to the display of any "show off" attempts for the person singing them. Verily, then, it is true that when Ernest Sharpe makes his basso song recital programs, he considers the spirit and sentiment of the composer, rather than the mere point as to whether or not he is going to have a chance to demonstrate his own personal vocal equipment. It is certainly a satisfactory artistic sacrifice of singer to the demands of the composer, and that is why Ernest Sharpe always gives us something new and original. His program was as follows:

## Scotch Metrical Ballads—

Sir Patrick Spens.  
Freudraught.  
The Two Corbies.  
Lord Randal.  
Sweet William's Ghost.  
Sir Eglamore.

## Songs by Tschai-kowsky—

War ich nicht ein Halm, op. 47, No. 7.  
Einst zum Narren jemand spricht, op. 25, No. 6.  
Legend, from op. 54.  
An den Schlaf, op. 27, No. 1.  
Nacht, op. 73, No. 2.  
Warum, op. 6, No. 2.  
Versöhnung, op. 25, No. 1.  
Heldenmuth, op. 60, No. 11.  
Nicht Worte Geliebter, op. 6, No. 2.  
Nur wer die Sehnsucht kennt, op. 6, No. 6.

The Scotch Metrical Ballads forming the first group were in manuscript and have never before been heard in America, and they were sung by Mr. Sharpe at Salle Erard in London, England, May 18, 1901. These quaint old ballads were brought to light through the industry of Alice

Chambers Bunten, of London, who is the daughter of Robert Chambers, LL. D., of Edinburgh. Following in her father's footsteps, she not only delved in the old manuscripts in the British Museum, and found the original lute scores of the ancient ballads, but learned the lute notation and arranged the accompaniments for piano, the melodies in every case being left unchanged. These Scotch songs are very melodic, and they bring out various emotions from plaintive pathos to musical joy and satire. Ernest Sharpe made of them a fine success, and he interpreted them so that they reached just the right place in the souls of his auditors. The Tschai-kowsky group were, in most instances, presented for the first time to an American audience, and in these numbers were heard almost the full meaning of the trying and pathetic life of the Russian composer, who expressed so vividly in his music the sadness of his whole earthly career. Even the broad sobbing music of the symphony No. 6 ("Pathetic"), which the Boston Symphony Orchestra plays so superbly, contains no greater degree of extreme heartbreaking musical expression of Tschai-kowsky's than is to be found in the major portion of the group of bass songs presented last Wednesday afternoon by Mr. Sharpe. J. Angus Winter officiated in his customary efficient manner in accompanying Mr. Sharpe through the exacting program at the piano. It was an afternoon of broad pleasure and instruction, and the beautiful, ample studio was filled with many enthusiastic people, in spite of the inclemency of the weather outside. Mr. Sharpe will give his next and final recital of the series at his studio on the afternoon of Wednesday, December 13, when he will present for the first time on this continent the songs of Wilhelm Berger, the noted conductor of the Meiningen, Germany, Orchestra.

The Boston Symphony Orchestra has certainly entered a new epoch in its history this week, which fact will be readily appreciated when the world is apprised that the seventh rehearsal and concert of this great organization, held Friday afternoon and Saturday evening, were both conducted by Vincent d'Indy, of Paris, France, who made his first bow as a conductor before an American audience. This marks the first time in the career of the Boston Symphony Orchestra that a foreign conductor has been invited to swing his baton over it as the orchestra's guest, and surely M. d'Indy has been paid a rare tribute in being asked to take the initiative step in so important an innovation. M. d'Indy conducted the following program, and it will be observed that two of the numbers are his own compositions:

Symphony in B flat, No. 3.....d'Indy  
Pelléas and Melisande, Suite.....Fauré  
Istar, Symphonic Variations.....d'Indy  
Psyche and Cupid.....Franck  
The Sorcerer's Apprentice.....Dukas

This musician and composer represents the younger school of French music writers, and his style of leading an orchestra is devoid of sensation or mannerisms, his force being quietly exerted with dignity. The variance of opinion manifest in the audience is worthy of mention, in that many expressions were heard as to the monotony of the program and its lack of melody. Several regular symphony subscribers were overheard in statements to the effect that nobody should ever again accuse Conductor Wilhelm Gericke of dealing out unsavory and "unmusical" Boston Symphony programs, as a Gericke concert is personified melody as compared with the "off track" harmonic combinations of the modern French school. The advent of a visiting conductor has naturally created a whole lot of discussion in the ultra-aesthetic musical circles of Boston, and many interesting opinions, pro and con, are heard on all sides.

Wilhelm Gericke has been enjoying a few days of rest from his ardent duties as conductor of the Boston Symphony Orchestra. He has been taking it easy at Lenox, Mass., but is again ready for work, as the orchestra leaves this evening for a fortnight trip to Philadelphia, New York, Brooklyn, Baltimore and Washington, D. C.

Willard Flint, basso, of Boston, was heard in a recital at Steinert Hall, Tuesday afternoon last, November 28, assisted by Carl Webster, 'cellist, and Karl Lamson, accompanist. The program, a very enjoyable one, was as follows:

Sonata, A major (Violoncello and Piano).....Bocherini  
Songs—  
The March Wind.....Foote  
The Ballad of Trees and the Master.....Chadwick  
Romance du Sommeil (Philémon et Baucis).....Gounod  
Robin Goodfellow.....Morgan  
Violoncello Solos—  
Ave Maria.....Schubert  
Chanson.....Casella  
Am Springbrunnen.....Davidoff  
Song, Cavatina—Sorgete; in si bel giorno. Duce di tanti eroi.  
(Maometto secondo).....Rossini  
Violoncello Solo, Variations.....Boellman  
Songs—  
Herr Lentz.....Richard Strauss  
Nachtgang.....Richard Strauss  
Arie; An jenem Tag (Hans Heiling).....Marschner

Mr. Flint has made rapid advancement in his profession until he is, beyond doubt, one of the most artistic and versatile singers now appearing in public. Few singers are so fortunate as to meet with approval from all of the Boston critics to such a degree as did Mr. Flint in his recital of last Tuesday. His merit was first recognized when he appeared with the Handel and Haydn Society, of Boston, several years ago, and since then he has twice appeared again with this society, besides filling many engagements with other oratorio societies through the East and South. Mr. Flint includes in his repertory all the standard works and many classic songs and arias for concert and recitals. The following extracts from the Boston papers will tend to show the favorable mention won by Willard Flint for his work Tuesday afternoon at Steinert Hall. Says the Boston Herald:

"The flexibility of Mr. Flint's voice was shown in the



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song from Rossini's opera. Much more important was the gain in interpretation in the differentiation of sentiments displayed by Mr. Flint in the first group of songs. He caught the spirit of each song and conveyed the meaning of both poet and composer. The quiet dramatic force of his delivery of Chadwick's ballad was especially impressive." Says the Boston Journal: "Mr. Flint is a bass of unusual ability. He sings with spirit and feeling; his diction is good." Says the Transcript: "His voice is notably smooth and pliant. It is singularly capable of the old vocal ornament that the Italians used to write for bassos quite as they did for sopranos. Now and then Edward de Reszke, almost alone of modern bassos, used to venture into it. Mr. Flint did so yesterday, and with pleasing results. His voice, besides, has a finer responsiveness to the musical and poetic moods of the songs, and yesterday he ranged widely with admirable versatility." The Globe said: "Mr. Flint has a rich, flexible basso voice; he articulates clearly and without effort; the quality is even throughout and he shades his work admirably." The Advertiser comments like this: "His round, resonant tone and expressive phrasing were admirable."

Jessie Downer Eaton, pianist, and Arthur Hadley, 'cellist, will give a concert on Wednesday evening, December 13, at Potter Hall, Huntington avenue, and the program will be as follows:

Sonata, in F major.....	Porpora
Intermezzo.....	Brahms
Etincelles.....	Moszkowski
Trümel.....	Richard Strauss
Elegie, MSS.....	Mrs. Eaton
Gavotte, MSS.....	Henry Hadley
Andante, from E minor Concerto.....	Popper
Am Springbrunnen.....	Davidoff
Sonata, op. 19 (First time in Boston).....	Rachmaninoff

The New England Conservatory of Music is holding weekly Saturday afternoon pupils' recitals for the purpose of allowing the pupils of the institution an opportunity to exercise in public performing. Varied and intelligently arranged programs are a leading feature of these unique recitals, which are well attended.

Marked activity has been in evidence in the Hubbard studio since the opening of the regular fall season. September 11, and nearly all of the old pupils have returned for new work, and so many new ones, besides, that it has been almost impossible to find time for them all, and consequently we are informed that some are still on the waiting list. Every half hour is filled from 9 o'clock in the morning until 7 o'clock in the evening of each day. An unprecedented number of exceptional voices are heard at the Hubbard studio this season. This interest and rush of students may be well deemed as a token of deserved popularity enjoyed by Mr. and Mrs. Hubbard, a fact that can be little wondered at when considering the successes achieved by the many cultured and finished singers who have gone forth from their tutelage thoroughly grounded in the art of singing. Some of these vocalists are beyond the ordinary, Margaret Roche, whose brilliant career was so sadly cut short by death during the past summer, was in the foremost rank of American contraltos. Her remarkable success is deemed by the Hubbards to be only another evidence of the fallacy of the idea that one must study in Europe in order to be accepted in this country. Ruby Cutter Savage, of New York, has filled important oratorio and concert engagements throughout the country and has been on tour with Walter Damrosch. She has a broad range of voice and is a brilliant singer. The well known tenor, Michael J. Dwyer, is from Arthur Hubbard's studio, and his voice is one of sweetness and power. Highly trained teachers have gone forth from a course with Mr. and Mrs. Hubbard into various parts of the country to fill prominent and responsible positions. The success of Paul Savage in New York city has been of a pronounced nature, and his studio is in that Mecca of musicians, Carnegie Hall. Alice Fawcett is reported to be doing splendid work at Omaha, Neb.; W. B. Nicholson has a large vocal class at New Orleans, and Ina Few has left Boston to take charge of the vocal department in Christian College at Columbia, Mo. In addition to her work in connection with the college Miss Few has appeared in many concerts and festivals throughout the State, having a fine soprano voice, used with skill. Miss Few and Miss Fawcett contemplate joining Mr. and Mrs. Hubbard at their summer place in Munsonville, N. H., next June, and study with them during the vacation season. Church singing has ever been a popular field for Hubbard pupils, there being a number of

them in and around Boston. Of these might be mentioned Lily Neil and Mrs. Caro-Hooker, the latter having done considerable concert work, and her oratorio ability has received flattering notice.

The demand has been heavy for tickets to the pupils' recital of the Faellen Piano-forte School, scheduled for Thursday evening, December 14, at Huntington Chambers Hall, that it has been decided to hold a public rehearsal at this hall Monday evening, December 11, in order to accommodate all who wish to attend. The program will comprise ensemble and piano solo work, besides an exhibition of general training in such lines. The solo numbers will be performed by E. Ruth Lavers.

The past week has been noteworthy as a period of string quartet music in Boston, all of which was well attended. The Boston Symphony Quartet gave its second concert of the season Monday evening at Jordan Hall, assisted by Raoul Pugno, pianist. The Hoffmann Quartet was heard in its first concert of the season at Potter Hall on Tuesday evening, assisted by Félix Fox, pianist; M. Hess, horn, and A. Gietzen, second viola, and the Kneisel Quartet was the feature of this (Sunday) afternoon's chamber concert at Chickering Hall.

The Boston Symphony Quartet is showing rapid strides in the direction of tonal coloring and unity of action and phrasing, and it can be stated with truth that this company of four earnest musicians under Willy Hess, first violinist, and concertmaster of the Boston Symphony Orchestra, can take rank with the best string quartets. At last Monday evening's concert Raoul Pugno created a big impression by his masterly performance of the piano score to César Franck's sonata for piano and violin, played with Willy Hess. Pugno scored a noisy handclapping triumph, in which Wilhelm Gericke was noticed to take a generous part from his place in the audience. The program was as follows:

Quartet for Two Violins, Viola and Violoncello, in B flat minor, op. 4 (First time).....	S. Tanciev
Sonata for Piano and Violin, in A major.....	C. Franck
Allegretto ben moderato.....	
Allegro.....	
Recitativo—Fantasia.....	
Allegretto poco mosso.....	

Quartet for Two Violins, Viola and Violoncello, in C minor, op. 18, No. 4.....

The Hoffmann Quartet was heard in a fine program, and Félix Fox acquitted himself handsomely in the intricate piano requirements of Vincent d'Indy's piano quartet, op. 7. It was the composer of this quartet that directed the Boston Symphony Orchestra this week, and who will be heard again in Boston as a pianist with the Longy Club at Potter Hall on the afternoon of Monday, December 11. To return to the Hoffmann Quartet concert, their numbers comprised the following well chosen favorites:

Quintet, No. 2, E flat major, for Horn, Violin, Two Violas and 'Cello.....	Mozart
Piano Quartet, op. 7.....	Vincent d'Indy
Quartet, op. 59, No. 1, F major.....	Beethoven

The horn playing of Mr. Hess in the Mozart quintet was a superb display of the purity of tone and facile technic possible to exact from this extremely difficult serpentine shaped brass instrument. Mr. Hess executed the most delicate scale passages and runs with a mellowness and surety of attack seldom heard from French horn players, and his instrument blended perfectly with the strings. Not a semblance of a blur or defect of tone was detected in the entire difficult role for the horn, and Mr. Hess was warmly applauded. He, like the personnel of the Hoffmann Quartet, is a member of the Boston Symphony Orchestra.

The Kneisel Quartet, assisted by H. G. Tucker, pianist, gave this program to standing room at the fifth Sunday chamber concert of the Chickering series at Chickering Hall this afternoon. The downpour of rain did not serve to keep the people away from the concert. The numbers were:

Quartet, in F minor, op. 95.....	Beethoven
Quartet, in E flat major, for Piano, Violin, Viola and Violoncello.....	Schumann
Quartet, Andante from Quartet, op. 11.....	Tchaikowsky
Quartet, from: Quartet in C minor, op. 6.....	Fred A. Stock

Mr. Tucker handled the piano in his customary artistic manner, which is saying all that can be said in his musicianly behalf. It was a great concert, and everybody was sorry when the last notes faded away from the instruments of the Kneisel organization.

In spite of a severe rain storm, the Boston Symphony Orchestra drew a large house at the second concert of the season in Sanders' Theatre, Harvard College, Cambridge, last Wednesday evening. The program was conducted throughout by Concertmaster Willy Hess, who showed

satisfactory ability as a leader. Mr. Hess wrought great effects in the Berlioz group of orchestral delights; in fact, he established himself firmly in the graces of a regulation Cambridge audience, which, by the way, is a hard thing to do. The Cambridgeites are not overburdened with spontaneous manifestations of approval, so that when anybody earns their applause it is only because of genuine ability to thaw the Cambridge frost. Willy Hess did this by forcible conductorship. Alice Robbins Cole was the assisting vocal soloist and she captured her audience, too, by her finished style and velvety voice. Miss Cole is a lovely contralto, and she is a member of the choir at the New Old South Church, Boston. Here is a list of the numbers given at Cambridge:

Academic Overture, op. 80.....	Brahms
Aria, Kennet du das Land.....	List
Minuet of Will-o'-the-Wiaps.....	Berlioz
Waltz of Sylphs.....	Berlioz
Hakoczy March, from The Damnation of Faust, op. 24.....	Berlioz
Songs, with Piano—	
Bois Epais.....	Lully
Der Nussbaum.....	Schumann
Die Botschaft.....	Brahms
Symphony, No. 4, in F minor, op. 36.....	Tchaikowsky

Harold Bauer was heard in his first piano recital of a series of three at Jordan Hall last Monday afternoon, and he played with his usual spirit and finish. His numbers were:

Sonata, op. 53.....	Beethoven
Intermezzo, in A, op. 118.....	Brahms
Rhapsodie, in B minor.....	Brahms
Rondo Brillante.....	Weber
Prelude, Chorale and Fugue.....	César Franck
Nocturne, in C minor.....	Chopin
Impromptu, in F sharp.....	Chopin
Scherzo, in B minor.....	Chopin

Mr. Bauer will be heard again on Monday afternoons of December 4 and 11. L. H. Mudgett is local manager for Mr. Bauer's recitals.

Frederick Hastings, assisted by Bertha Cushing Child, contralto, will give a song recital at Steinert Hall next Thursday evening. HERBERT I. BENNETT.

#### WATKIN MILLS IN OREGON.

PORTLAND OREG., December 2, 1905.

PORTLAND gave Watkin Mills and his company a most cordial welcome last Wednesday evening. Marquam Grand Theatre was filled. This was Mr. Mills' first appearance in Portland, and his singing more than equaled the fame which preceded him. His associate artists were in every sense worthy to be identified with the gifted and scholarly artist. The concert was under the management of Miss Steers and Miss Comen.

#### The Savage English Opera Tour.

THE enormous detail attendant upon the tour of the English Grand Opera Company on its transcontinental trip is engaging Henry W. Savage at the present time. Reports from managers, musical critics and the public generally are received from representative cities, and the repertoire for the Southern and Puget Sound tours has been decided upon. It will include "La Bohème," "Faust," "Rigoletto," and the Wagner masterpieces, "Valkyrie," "Lohengrin" and "Tannhäuser." Yesterday the final conferences with traffic managers of the various trunk lines were concluded, and the big special train, comprising eight baggage cars, eight coaches, with dining car and sleepers, has been arranged for and the itinerary mapped out.

The artists of the Grand Opera Company will greet the New Year in New Orleans. Five weeks later they will hear the murmur of the waves on the Pacific Coast at Vancouver, and the month following will have crossed the Missouri River, covering over 12,000 miles.

#### To Present Mrs. Horne's Play.

THE first performance in New York of a three act comedy, "The Other Fellow," by Mary Barnard Horne, will be given at the second matinee of the season at the American Academy of Dramatic Arts, in the Empire Theatre, Thursday afternoon, December 7.

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## KANSAS CITY.

KANSAS CITY, December 1, 1905.

VISITORS to Kansas City, who mingle with the society people of this town, have almost unanimously expressed surprise at the fact that society events here were all card parties. They have even remarked at this strange craze for a single kind of entertainment here, and a look at the society columns of the paper day after day makes it appear that their criticism is well founded. In fact, it seems strange that Kansas City women can go to one entertainment after another, day after day, of the same class, card parties, and not become absolutely worn out. There are hundreds of elegant homes in this city, and also plenty of good music. The elegant residences and the good music should become more intimately acquainted, for the good of both. It is to be hoped that a turning point is near in society taste, and that music may become the next fad of the hour.

Mrs. Harry D. Seavey gave a 1 o'clock luncheon last Tuesday for sixty guests, which was not only a very enjoyable entertainment, and far removed from the card room class, but the musical program, by Ella Backus-Behr, Lulu Sanford-Tefft, John Behr and Carl Stubenrauch, was of unusual charm and excellence, and set a mark which it will be hard for other society people to reach. In remarking about the luncheon, Mrs. Behr said that the decorations were so beautiful, and the surroundings so lovely, that it was a real pleasure to play. The programs were souvenirs, adorned with a bust of Beethoven. The program follows: Trio, No. 1 (Violin, Piano and Violoncello).....Haydn Ella Backus-Behr, John Behr, Carl Stubenrauch. The Maids of Cadiz.....Delibes Still Wie Die Nacht.....C. Bohm Lulu Sanford-Tefft. Du Bist die Ruh.....Schubert-Liszt Etude.....Chopin Nocturne, The Night Has a Thousand Eyes.....Ferdinand Dewey (Voice Obligato.) Liebestreu.....M. M. S. Ella Backus-Behr. Trio—Voice of Love.....Schumann Evening Breeze.....Langey (Violin, Piano and Violoncello.) Romanze.....Fischer Carl Stubenrauch. Valse Song, Springtime.....Leo Stern Lulu Sanford-Tefft. Trio, Serenade, op. 73.....Richard Hofmann (Violin, Piano and Violoncello.)

Alfred Hubach has resigned his position as organist of the English Lutheran Church, and will accept a similar

position with the Westport Avenue Congregational Church. He will be succeeded by his brother, E. W. Hubach.

Allee Barbee, a pupil of Jennie Schulte, has been engaged as soprano soloist at Dr. Carter's Presbyterian Church, and will also fill a similar position at the Jewish Synagogue.

The Busch Piano Club gave a very entertaining concert at the Athenæum Club rooms last Tuesday evening. The program follows:

Valse.....	Chopin
Barchetta.....	Nevin
Valse.....	Chopin
Etude du Style.....	Ravina
Tarantelle.....	Raff
Valse, from Papillons d'Amour.....	Schuetz
Rondo Capriccioso.....	Mendelssohn
Mi Teresita.....	Carreno
Norwegian Bridal Procession.....	Grieg
March Grotesque.....	Sinding
Scherzo.....	Mendelssohn
Autumn.....	Chaminade
Liebeswalzer.....	Moszkowski
Novellette.....	Schumann
Polonaise.....	Paderewski
Nocturne.....	Liszt
Gavotte.....	Sgambati
Masking and Unmasking.....	Moszkowski
Danse Andalouse.....	MacDowell
Etude.....	Chopin
Gnomesreigen.....	Liszt
Etude.....	Rubinstein

At the Charity concert, which is to be given December 5, the Kansas City Ladies' Quartet, under the direction of Jennie Schultz, will take part. The members are: Allee Barbee, soprano; Christine McConnell, second soprano; Mrs. Ernest A. Baer, first alto; Mrs. W. C. Miller, second alto.

The First Presbyterian Church of Topeka, Kan., has presented the Emporia College, of Emporia, Kan., with a pipe organ, and a course in organ music will now be added to the musical department, under the direction of Emma Dent Jones.

The Kansas City Musical Club will give a musical program at the residence of Mrs. Lee Riley, in Kansas City, Kan., and on the following afternoon Mrs. Riley will give another musical program, and at this entertainment Callie Clark will be one of the singers.

The pupils of Sarah Ellen Barnes and Laura V. Lull will give a studio recital December 2. Miss Barnes is preparing to make a trip to New York after the first of the year.

Harriet Williams' pupils gave a studio recital this morning which was a little out of the ordinary. Each pupil played a study and the best one received a prize.

Gottlieb Ferderlein and Gustav Schoettle will give an evening in their studio for their pupils on December 11.

At the regular meeting of the Kansas City Musical Club, held in the Athenæum rooms last Monday, the following program was given:

Discussion—Leaders.....	Mrs. W. R. Hogsett, Callie Clarke
Regrets.....	Delibes
Berceuse, from Jocelyn.....	Godard
Violin Obligato.....	Mrs. James Green
Toccata.....	Chaminade
Serenade du Passant.....	Massenet
Pas des Cymbales.....	Chaminade
La Fillette et le Demon.....	d'Indy
Lied Maritime.....	Mrs. C. M. Sherrill
Concerto, A minor, op. 31.....	Godard
Scherzo.....	Irene Page
Orchestral parts on Second Piano—Louise Parker.	
Accompanists—Mrs. R. E. Hall, Ellen Barnes, Mrs. W. R. Hogsett.	
Program Committee—Mrs. Lee Riley.	
Hostesses—Mrs. C. W. Eoff, Mrs. E. W. Freyschlag, Clara Geary, Mrs. James Green.	

Herman Springer, whose studio is at 333 Altman Building, is going to give a series of recitals in his studio, which are to be strictly for musicians. Any of the musicians who care to are invited to take part with their pupils. His object is to bring the musicians closer together, and to create

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a more musical atmosphere. This is a move in the right direction, and should meet with the hearty support of all the musicians.

Marie Meincke, a pupil of Mrs. Carl Busch, will give a concert in Leavenworth, Kan., December 5.

The Westminster Quartet, under the direction of Frederick Wallis, sang at the union services of all the Congregational churches in the city, held at the Westminster Congregational Church Thanksgiving morning.

The song recital of Pearl Collins, pupil of Charles Edw. Hubach, which was given last Tuesday evening, was a decided success. The church was crowded with an appreciative audience.

#### Damrosch and Weingartner on Tour.

WALTER DAMROSCH'S New York Symphony Orchestra, with Damrosch and his guest, Weingartner, as conductors, will make a tour of two weeks in January. The tour will begin immediately after Weingartner has conducted the sixth of the New York Symphony Orchestra's regular series of concerts in Carnegie Hall, Sunday afternoon, January 14, and Tuesday evening, January 16. Weingartner on this tour will conduct in Boston, Chicago, Cincinnati and St. Louis. Damrosch will direct the other concerts, in Detroit, Louisville, Minneapolis, Omaha, Kansas City, Boston, Chicago and Toronto. The tour will begin January 17 and end January 30. On his return to New York, Weingartner will conduct several more symphony concerts in this city.

#### New York Symphony Program.

JAN KUBELIK will be the soloist at the third pair of concerts of the New York Symphony Orchestra, Walter Damrosch conductor, at Carnegie Hall, Sunday afternoon, December 10, and Tuesday evening, December 12. Damrosch has arranged the following program:

Symphony No. 5.....Tchaikovsky  
Scotch Fantasy, for Violin and Orchestra.....Bruch  
Jan Kubelik.  
Italian Serenade (First Time).....H. Wolf  
Gypsy Tunes, for Violin and Orchestra.....Sarasate  
Jan Kubelik.

Hugo Wolf's charming "Italian Serenade" has never been given in New York in its original instrumentation, but the Kneisel Quartet played an arrangement for strings last winter with great success.

#### Gadski's Only New York Recital.

INTEREST in Madame Gadski's forthcoming recital at Carnegie Hall, December 26, is pronounced. This will be the soprano's first and only New York recital, and there is every indication of a record breaking engagement. The prima donna's manager, Loudon G. Charlton, has already received many inquiries regarding tickets, and he announces that orders will be filled through his office, 868 Carnegie Hall, in the order in which they are received. The recital is to be in the afternoon. Madame Gadski will be heard in Montreal, Ottawa and Toronto this week.

#### UP WITH THE PRICES!

40 West Eighty-fifth Street.  
New York, November 28, 1905.

Editor of The Musical Courier:

DEAR SIR—Your crusade for higher prices will undoubtedly strike a responsive chord in the hearts of that part of the profession that feels that its only further relation to lessons is in the giving of them, but I doubt if the same cordial reception will be accorded your proposition by the vast army of music teachers who are on salary which they know cannot be raised and who contemplate further study for their own improvement. This class is unfortunately very apt to think that, as members of the profession, they are entitled to great consideration, including large discounts from the price of those whom they seek as teachers.

In fact, if they have been told that they are the possessors of rather unusual talent (and what musician has not been told that), they may even expect a discount of 100 per cent., knowing that similar discounts have often been accorded to talent by even the most prominent and successful teachers. It seems to me that the crusade for higher prices would hardly be necessary were what I think a much more important suggestion brought home to the heads of the profession, namely: that free lessons should cease as being detrimental to the interests of the teacher, the pupil, and the profession. Your true music lover is apt to be a warm hearted and sympathetic individual who can be influenced by a very small "hard luck" story, accompanied by a fairly decent performance of some simple composition, to recognize "conspicuous talent" and to accord it the encouragement of free training. Of course, he forgets that what costs nothing is apt to be little valued, that gifts have a bad influence upon that much more important consideration, the development of character, and, moreover, that free lessons have a tendency to overcrowd the profession. For all music teaching has been conducted as if the object in every case were to produce a professional musician—an object that is even more clearly in mind in case the pupil manifests that conspicuous talent which seems to so many teachers to be the warrant for free instruction.

As your readers know, I have been for some months organizing an undertaking—a correspondence plan for the teaching of music. Mark, I say for the teaching of music, because, as I have elsewhere repeatedly tried to show, what we are apt to call the study of music is practically the study of merely the mechanism of performance and involves no attempt to give to the pupil insight into structure, meaning and beauty of the art itself. Comparatively few persons have grasped the force and field of real music study, and since the critics and the public interest themselves chiefly in the technical problems of performance, there seems to be surprisingly little incentive to undertake this far more interesting, cultivating and educationally valuable study of the art of music itself. While ignorance along the lines of my specialty is at once startling and amusing, even on the part of the professional musicians (as I mean presently to illustrate by some quotations in your columns, if you will allow me), my point now is to bring up a letter received recently from a gentleman who is teaching music in a small town and takes pains to give me the names of a number of his relatives who have obtained great prominence before the public in musical life. He asks me on those accounts to undertake his instruction by correspondence at a reduced price. Of course, I declined to do so, not only because the price at which I offer these lessons is far less remunerative to me than I consider my time to

be worth in private teaching (for these lessons are individual and often cost a great deal of time in preparation), but also because nearly all the students who undertake this course are already professional musicians and the price was fixed with that expectation in mind.

But in view of your crusade for higher prices, what are we to do to convince members of the profession that prosperity means that they shall pay fairly for what they get themselves, as well as that they shall demand a fair return for services rendered, and how are we to convince them that a high price is a fair price? So many people think of the price of a lesson as payment for that certain amount of the teacher's time which they use. They speak of "\$5 an hour" as if 5 were to be multiplied by 24, and that product by 365, to get at the teacher's yearly income. Often it has been pointed out that this price represents a return for many years spent in expensive preparation for the work. It has not been so frequently shown that the teacher who is competent to demand and secure a high price can do so but for a limited portion of the day and during but a limited portion of the year. To demand a high price one must retain skill as a performer; that means practice, which takes time. One must be abreast of the times; that means concert going and study of new music, both of which take time. One must live in a style which seems suitable to a good income, and that means rent, studio furnishings, service and other matters that are expensive. And it is always to be remembered that active musical life involves a heavy drain upon nerve force, and that time must be allowed for recuperation. Moreover, those who are willing and able to pay high prices and who demand such ability as is worth large remuneration, are apt to be in the city and at their studies for only a few weeks in the winter, the season, as it is called, seeming to grow shorter year by year. These considerations show that high prices for high ability are well warranted and fully justified.

I am glad you have opened the subject, and hope that some light may come and that the interests both of the musical profession and of the study of music itself as an art may be advanced by your crusade.

HENRY G. HANCHETT.

#### Rive-King in St. Paul.

MADAME RIVE-KING, one of the first great artists to be heard in the West this season, was received with great cordiality by the musical people of St. Paul, Minneapolis and Milwaukee. Another criticism is appended:

In her two concerts last week in Minneapolis, Julie Rive-King played with peculiar distinction the great "Sonata Appassionata" of Beethoven, and the entire program from Chopin. In the sonata Madame Rive-King added to her already great reputation for brilliancy of execution, a depth of feeling and beauty of conception not usually associated with her playing. There was a very human grief in the andante and an omniscient breadth in its ending. The morbid qualities of Chopin were strikingly brought out in the other concert, but the pianist aroused most sincere admiration by the variety of her program. There was only Chopin and Rive-King, but this was enough—it provided charm, sweetness, stormy brilliancy, scintillating color and rapt rhapsodic moods. Madame Rive-King left an impression of profound musicianship and a new idea of her stature as a virtuosa.—The St. Paul Dispatch.

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## PHILADELPHIA.

PHILADELPHIA, December 2, 1905.

AT this week's concerts of the Philadelphia Orchestra, with Hugo Heermann, violinist, as the soloist, the following program was given:

Overture, Coriolanus ..... Ludwig van Beethoven  
Symphony No. 9, C minor ..... Joseph Haydn  
Concerto, for Violin and Orchestra, G minor ..... Max Bruch  
Hugo Heermann.

Evening Song (for Strings) ..... Robert Schumann  
Scherzo, from Midsummer Night's Dream ..... Mendelssohn-Bartholdy  
Overture, Sakuntala ..... Carl Goldmark

The Haydn symphony is so light in character that it could be listened to without any great effort and with considerable enjoyment. Mr. Scheel gave a reading of simplicity and dignity, and a most meritorious bit was the cello solo in the minuet, which was delightfully played.

The concerto of Max Bruch is familiar through many repetitions. Hugo Heermann, the soloist of the afternoon, played with a wonderfully sweet tone, the notes being so delicately produced that at times it seemed to be almost above the strings, rather than produced by them. The orchestra's work in Schumann's "Evening Song" was played as though by a single instrument, very slowly and with deep sentiment that seemed to affect the large audience in a marked degree.

The concert of the Boston Symphony Monday evening promises to be a most interesting one, for it will give to us a good, clear conception of the French school of music. The leader, Vincent d'Indy, will conduct the orchestra. There will be no soloist. The symphony will be the unpublished symphony in B flat, by Ernest Chausson, to be played from manuscript. The other works will be a movement from Franck's "Psyche," two nocturnes by Debussy, the "Chant Funèbre," by Alhier Magnard, and d'Indy's own "Istar" variations.

It is a pleasure to note that Marie Zeckwer, the talented young soprano, who made her debut at Griffith Hall a couple of weeks ago, has been engaged by the Mendelssohn Club to sing a group of songs at their first concert of the season, at the Academy of Music, Wednesday, December 13.

Kubelik, the famous violinist, will give a recital at the Academy of Music Saturday afternoon, December 9.

The first of the American Organ Players' Club free recitals will be given at St. Clement's P. E. Church Saturday afternoon, December 2.

The organist of the occasion will be S. Wesley Sears, A. R. C. O., assisted by Henry Hotz, basso. Following is the program:

Marche Pontificale ..... Widor  
Melody ..... Silas  
Bass Solo—  
Im Walde ..... Miersch  
Prayer ..... Tosti  
Prelude and Fugue, F minor ..... Bach  
Adagio ..... Merkel  
Bass Solo, But Who May Abide the Day of His Coming.  
Messiah ..... Handel  
Finale to Eighth Symphony ..... Widor

Everything is in readiness for the first night of Grand Opera Tuesday evening. The advance sale of the season is \$10,000 in excess of last year, and much pleasure is anticipated in the revival of "La Favorita," with Caruso as the bright particular star. The other members of the cast are Edyth Walker, Plançon and Scotti.

The Y. M. C. A. has formed an amateur orchestra to work along the lines so successfully carried out by the old Philadelphia Symphony Society. Advanced students are showing considerable interest in the movement, and it is believed that a large number of the non-professional musicians will ally themselves with the work. The conductor selected is a graduate of the University of Pennsylvania and a member of the faculty of the Leefson-Hille School.

Julius Falk, who is making such a tremendous success abroad, is also a graduate of this conservatory.

Jessie Fulweiler, the American pianist, who made her debut with great success at the Salle Pleyel in Paris last March, will make her American debut in a piano recital at the Bellevue-Stratford Monday evening, January 15, under the direction of Frances Graff Sime. Miss Fulweiler studied with Mauritz Leefson for a number of years before going to Paris to study with Raoul Pugno. Mr. Pugno is so interested in her coming recital that he is trying to arrange his numerous concert dates so that he can be present.

The annual production of the Century Paint and Powder Club was given at their pretty club house during the week of November 20. "The Dough-Doughs," libretto and music, was written for the occasion by W. C. Cawley, a member of the club and also one of the musical critics of the editorial staff of the Philadelphia Press. In this, his first musical dramatic venture, Cawley has attracted much attention. The choruses are all good and far exceed in merit the general run of so called musical comedies. From the first chorus, "Sailors and Sailors' Maids," to the dainty and lovable waltz song, "Sunlight and Shadow in Dear Old Paris," there is not one dull or tuneless moment. "Dough-Doughs" is well worth the attention of a professional company, and in this day of dearth of successful musical comedies haunted managers should look Mr. Cawley up.

The daily free concerts running at the Bellevue-Stratford in the afternoons, I beg to state, are not under my management. I announce this fact as I have had many letters on the subject and am supposed by many to be handling them. The price paid to the artists is too small for any self-respecting artist to accept, and I disclaim all connection with the affairs. Several of the artists under my management have been approached to take part, so that I know whereof I speak, and the prices that were offered.

There has been arranged in West Philadelphia a choral society for mixed voices for the study of the great choral works. The name of "The West Philadelphia Choral Society" has been adopted. The outlook is encouraging, as the society has been started with forty members. F. H. Bending, organist and choirmaster of the Atonement Memorial Church, has been chosen as the conductor. For its first work the society has decided to study "Hiawatha," by Coleridge-Taylor.

FRANCES GRAFF SIME.

## The Broad Street Conservatory.

PAUL VOLKMANN, a member of the faculty of the Broad Street Conservatory of Music, No. 1329 and 1331 South Broad street, of which Gilbert R. Combs is director, gave a song recital in the chapel of the Broad Street Baptist Church, Wednesday evening, November 29.

Mr. Volkmann possesses a tenor voice of exceptional sympathetic quality and power, which he has under perfect control.

Especial mention should be made of his dramatic ability in the "Rienzi Prayer," when his voice met all the requirements of the composition, and the delicate and touching manner in which he sang "Lullaby," by Combs, showed his remarkable ability in the singing of two extreme styles of songs.

The program follows:

Rienzi Prayer ..... Wagner  
The Moorland's Fair are Dreaming ..... Von Fieldt  
Come, We'll Wander ..... Cornelius  
Chanson de Printemps ..... Rogers  
Serenade ..... Gounod  
The Dream ..... Rubinstein  
Der Nussbaum ..... Schumann  
Du bist wie eine Blume ..... Schumann  
Mondnacht ..... Schumann  
Wanderlied ..... Schumann  
Bettler-Liebe ..... Bunkert  
Lullaby ..... Combs  
Good Night ..... Blumenthal  
Nellie Wilkinson accompanied for the singer.

## OMAHA.

NOVEMBER 25, 1905.

WHAT have we in Omaha to be thankful for? This is the natural question of this season, and as we open our voices and hearts with our "Nun danket alle Gott" we try to enumerate our blessings something as follows:

Representation through THE MUSICAL COURIER among the centres of the United States.

Regular series of artists' concerts through the energy of Clement Chase.

Unusual activity among local musical societies, thanks to Ben Stanley and J. H. Simms.

Concert activity, thanks to Mrs. W. W. Turner and Mr. DeLamatre, as managers.

New churches and more building, good ones, which means new organs.

A brand new five story music store.

The authoritatively given information that we are to have considerable extension of another.

The opening of a new miniature theatre, the Lyric.

That we are not the subjects of THE MUSICAL COURIER deadly parallel, for verily, with such conflicting opinions of one's self, what must a musician endure in trying to weigh the truth of such criticisms. Truly, there are dangers "down yonder in York State." Omahans, keep away!

The new Lyric Theatre was opened last Thursday night. It is rather small, and patrons are crowded close together. It is too early to form a general opinion as to its future success. For a piano recital it could not be surpassed, I firmly believe, and we can test it in that capacity next month, when Harold Bauer will play for us.

The opening concert was the Shakespearean Cycle by Grace Wassals, and the quartet did full justice to the music. Mme. Shotwell-Piper and Katharine Fisk were the women soloists of the occasion. Kelley Cole and David Bispham sang the men's parts. It marks the genial David's second triumph in Omaha. Katharine Fisk was here twice before, while Kelley Cole and Madame Shotwell-Piper appeared for their first time. Madame Shotwell-Piper did work which was certainly very pleasing and much in earnest. Madame Fisk, as usual, interpreted her solos with intelligence and feeling. Mr. Cole grew strongly into favor, and as for Mr. Bispham—why, he could own the town if he wished. We are still thinking, however, of those "fifteen men on the dead man's chest with the yo-ho and a bottle of rum." When he sings it here again we shall certainly make him finish with "Drink to Me Only With Thine Eyes." It is much better to sleep on.

THOMAS J. KELLY.

## William H. Sherwood in Philadelphia.

W. M. H. SHERWOOD played a recital in Griffith Hall, Philadelphia, November 27. It was the first of a series of three that are being given by different artists in the interests of teachers and students. The Public Ledger said that Mr. Sherwood's reappearance in Philadelphia was a notable event in the musical season of that city. The continuation of that report and another by the Inquirer are as follows:

Mr. Sherwood has so long been associated with all that is best and most progressive in the art of the pianist, that his playing possesses an especial authority. If the passage of years has somewhat lessened the enthusiasm of the artist, a riper experience and a deeper insight are added to the art that has long kept him prominently before the musical public.

The program was made up mainly from the composers of the modern and romantic schools. Chopin, the greatest of all writers for the piano, was represented by the B flat minor prelude and a barcarolle, both tenderly interpreted. Brahms, Schubert, Liszt, Schumann, Rubinstein and Tchaikowsky were equally in evidence. —Public Ledger.

William H. Sherwood, who is well known in this city and elsewhere as a pianist of exceptional talent and solid achievement, gave a recital at Griffith Hall last evening which was evidently much enjoyed, and which was deservedly applauded by the large and intelligently appreciative audience which it had attracted. Mr. Sherwood plays with fine technical efficiency and a broad intelligence, and he shows a clear and sympathetic apprehension of the significance of the music which he interprets. It is a pleasure to hear him.—Philadelphia Inquirer.

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## Demands for Dr. Ion Jackson.

**D. ION JACKSON**, the tenor, filled nineteen engagements in the month of November. He made a Southern and Eastern recital tour, assisted by Anna Otten; violinist; Ada Campbell Hussey, contralto, and Dion Kennedy, pianist. Among the places visited were Richmond, Va.; University of Virginia, Charlottesville; Avondale, Pa.; Lancaster, Pa.; Doylestown, Pa.; Elmira, N. Y., and Greenport, L. I. In the Middle West he filled a number of engagements, including two concerts in Cleveland, Ohio; New Philadelphia, Logan, Lorain, Bowling Green, Berea and Chagrin Falls. Some of his engagements in the near future are: December 8, Poughkeepsie, N. Y.; December 13, Easton, Pa.; January 4, Oil City, Pa.; January 17, Williamsport, Pa., and January 18, York, Pa.

## An Ovation for Gerardy.

**GERARDY**, the celebrated Belgian 'cellist, got an ovation at the Metropolitan Opera House, Sunday night. He played the 'Saint-Saëns concerto and the variations by Boellmann. Gerardy was re-engaged for the concert next Sunday night. He is also engaged to play at half a dozen musicales at the homes of social leaders.

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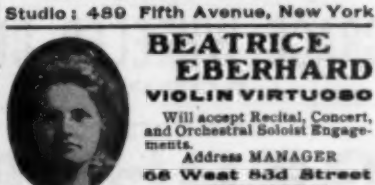
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